

THE RAMA TREE
IN
THE WAYANG SIAM

THESIS

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ABSTRACT

The term Wayang Siam designates several Malay shadow-plays of North Malaya and South Thailand, all possessing common features, one of which is that the basic repertoire is the Rama cycle. The largest number of performers reside in Kelantan where the commercial organization of performances is a major factor in their success. The play is generally confined to padi-growing areas and most performers are of peasant stock, without much formal education. Performers are generally professionals; the great majority have a secondary occupation and their economic status is little higher than other villagers. The performer has a dual role: entertainer and spirit medium, which latter results in opposition from orthodox Muslims. The wayang ritual is a synthesis of local mediumship and Javanese wayang ritual. The art is not hereditary. Wide differences are found between the repertoire of teachers and pupils and the latter seek knowledge from many sources. The repertoire is presented as drama but may also be narrated to pupils. Each presentation recreates the story, for the words are not fixed. The language of the wayang differs from daily speech for the performer distorts his language to heighten the effect.

Comparison of the basic repertoire of twenty-four performers reveals the existence of a distinct Wayang Siam version, although wide variations are found. The content of this version places it half way between the Thai Ramakien and the Malay Hikayat Seri Rama, although certain motifs are more similar to Javanese, Khmer and Lao versions. Not only is the Wayang Siam similar to the Thai and Malay versions but in its present state is the result of the intermingling of the two versions. Many Panji stories have also been adapted to the Wayang Siam and are performed as Rama stories. Some invention also occurs.

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PREFACE

This study deals with the repertoire of the Malay shadow-theatre known as the Wayang Siam. We are thus concerned with two interwoven subjects of semi-orbital spreading: the Ramayana and the shadow-theatre.

The field of the Ramayana is vast indeed and the scholarship devoted to its study is international. The best known, and to some extent regarded as the 'standard' version is Valmiki's Ramayana, the major work concerning which is that of Professor Hermann Jacobi: [Das Rāmāyana, Geschichte und Inhalt nebst Concordanz der gedruckten Rezensionen, Bonn, 1893]. Since Jacobi's work appeared, much important research on other versions has been pursued, and Father Camille Bulcke compares three hundred versions, in Sanskrit and vernacular languages in his Hindi-written Ph.D. thesis [Rāma-kathā, Allahabad, 1950].

The Ramayana has also captivated the inhabitants of South East Asia for centuries and has been written, recited, sculpted and performed from Cambodia to Bali. Two major versions are found in Javanese literature: the first, represented by the Old-Javanese Rāmāyana Kakawin and Yasadipura's eighteenth century New-Javanese version of it, is similar in content to Valmiki's Ramayana. Professor C. Hooykaas, in his most recent, and very learned study of the Old-Javanese Ramayana, has proved that the work was composed according to Indian poetic standards and ideals and that the author's example was probably a shorter Sanskrit Kāvya. ["The Old-Javanese Rāmāyana, an exemplary kakawin as to form and content", Verhandelingen der Koninklijke Nederlandse Akademie van Wetenschappen, Afd. Letterkunde Nieuwe Reeks, Deel LXV, No 1, 1958.]

The second version is represented by a group of more popular recensions which are related to the literary Malay work, the Hikayat Seri Rama. These differ considerably from Valmiki's Ramayana and this

was thought by some scholars, notably Rassers, to be due to Indonesian influence. This view was shown to be unacceptable by Stutterheim and to a greater extent by Ziesenis who pointed to Indian sources for nearly the whole of the saga.

Little attempt has yet been made to study the oral versions of the Malay tales of Rama. True, two texts have been published, by Maxwell and Winstedt [see "Works Cited"], but hardly anything is known about their contexts. When dealing with Malay manuscripts it is often impossible to learn much about authorship, the socio-economic conditions of the author and the circumstances in which a work was written. In the study of oral literature, however, this type of information is readily available and its inclusion in such a study is essential, for otherwise the literature will be dealt with in a vacuum. Before presenting the content of this oral Malay version of the tale of Rama, therefore, a study is first made of the vehicle, the shadow-theatre.

The shadow-play exists or has existed in an extensive but fairly narrow strip of territory stretching from China in the east, to Morocco and Western Europe in the west. In South-East Asia, the areas in which it is found have all, at some time in their history, been under the influence of Indian culture. Further, in Java, Bali, Malaya, Thailand and Cambodia, the Ramayana constitutes an important part of the shadow-theatre repertoire.

The best known and most studied of South-East Asian shadow-plays is that of Java which has received the attention of several generations of Dutch Indologists. Dutch scholars, such as Serrurier, Hazeu, Poenseen and Kats have performed much great pioneering work in presenting and describing the various types of Javanese shadow-theatre. Much research, too, has been pursued in the problem of the origin of the shadow-play. Although many Dutch publications present various

wayang verhalen (tales performed in the shadow-play), and Kats has succeeded in covering the whole repertoire of the Wayang Purwa, there has been little attempt to produce a comparative study of the repertoires of the Javanese shadow-theatre, nor to relate oral to literary versions.

In the field of the Malay shadow-theatre, very little work has yet been done, as is shown in Chapter I and even less is known about its repertoire. In this treatise a comparative study is made of the oral versions of the tales of Rama as performed in the Malay shadow-play. These tales are then related to literary versions. A study is also made of the cultural context of the play.

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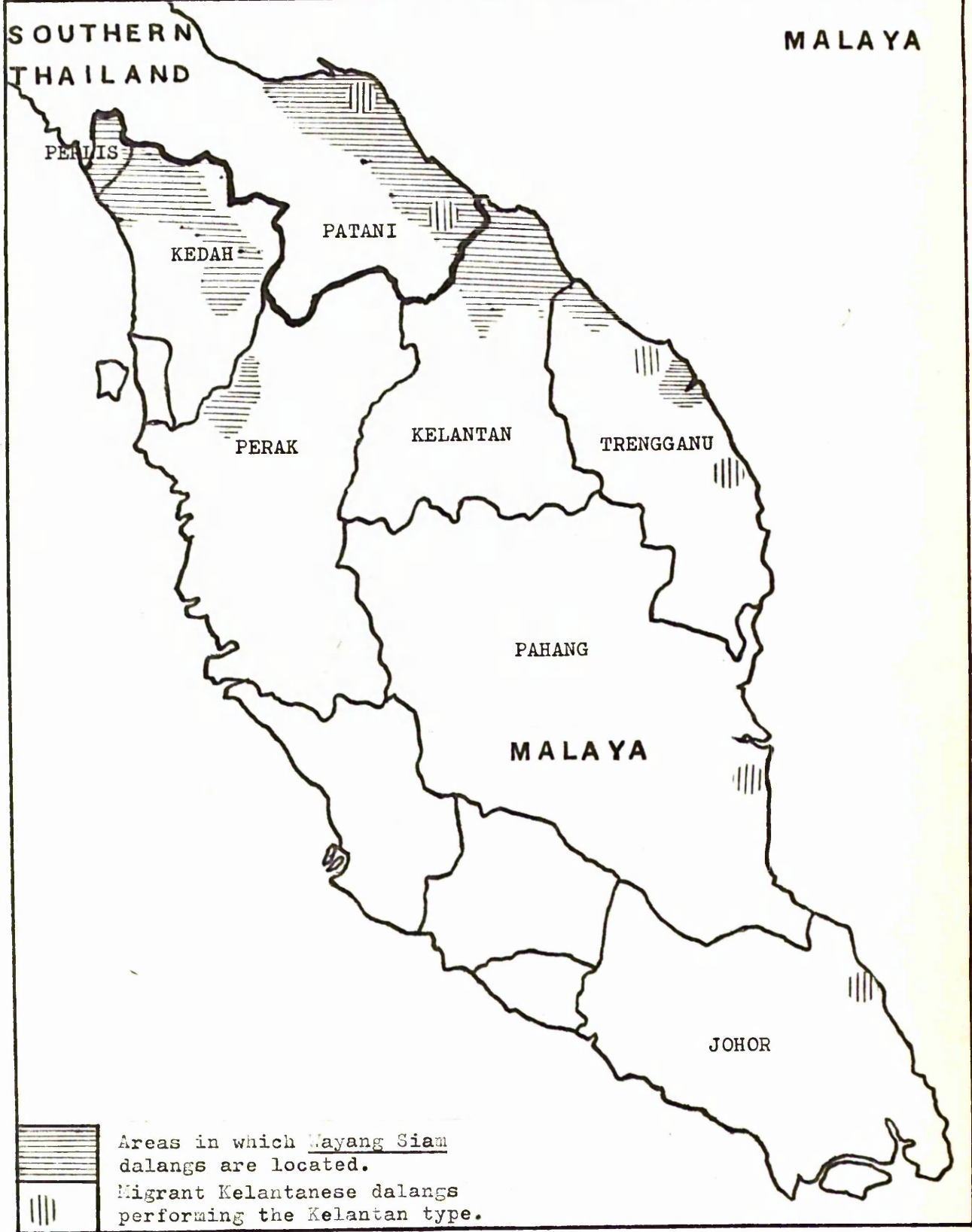


Fig. 1. The Wayang Siam in Malaya and Southern Thailand.

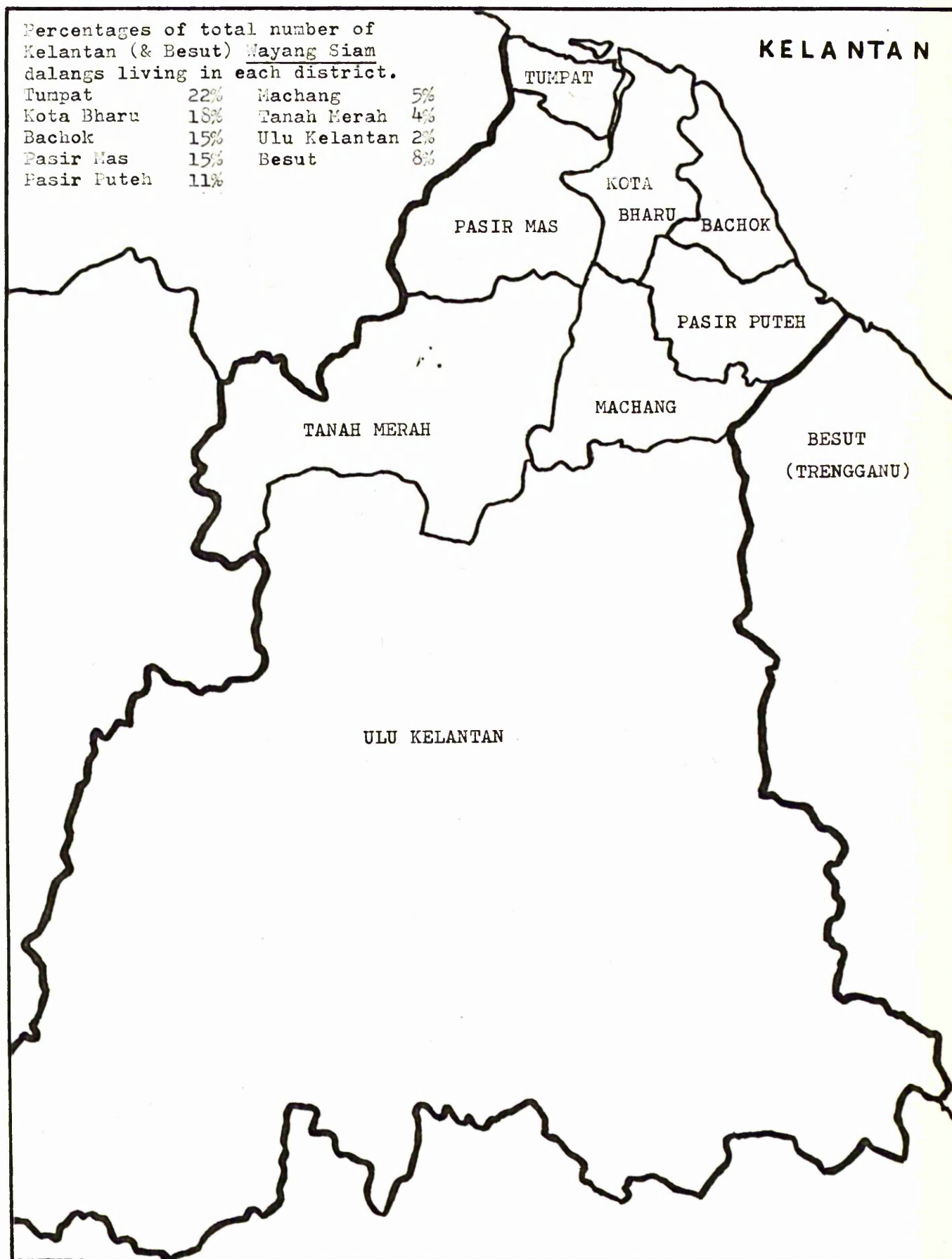


Fig. 2. Kelantan and Besut.

PART ONETHE VEHICLE. WAYANG SIAMCHAPTER ONEINTRODUCTION1. Shadow-play Types of the Area

The title of this treatise refers to the repertoire structure of the most popular type of Malay wayang kulit (shadow-play). Four distinct types of wayang kulit are found in Malaya and Malay speaking Southern Thailand: Wayang Siam, Wayang Jawa, Wayang Gedok and Wayang Kulit Jawa.

The Wayang Gedok, performed by and mainly for Thais, in Thai, and found in Kelantan and Southern Thailand, is the Thai Nang Talung. The Wayang Kulit Jawa is performed in West Johore and Selangor by first and second generation immigrants from the Ponorogo and Madiun districts of Java, and is the Javanese Wayang Purwa. It is performed in Javanese and attracts only Javanese speakers. The Wayang Purwa also occurs in Singapore¹. It is further distinguished from the other three types in that the audience is usually divided by the screen according to sex, as in many parts of Java.

The Wayang Siam and Wayang Jawa, in spite of their names, are Malay forms and their areas of distribution largely coincide, both being found in the states bordering the Thai-Malaysian frontier. Of the two, by far the more popular is the Wayang Siam, there being something in the region of 300 dalang² (puppeteers) in Kelantan alone. By contrast, the Wayang Jawa is now almost extinct, for only six dalangs, two each in Kelantan, South Thailand and Kedah, are still alive and very rarely perform. It was, until recently, performed in Tringgenu³ but now appears to be extinct there. The Wayang Jawa was primarily an entertainment for

aristocrats and only thrived under their patronage. This has now been withdrawn and the Wayang Jawa has fallen into oblivion.

2. The Wayang Siam Complex

The name Wayang Siam is a general term used by Malays to designate the shadow-plays of a number of contiguous geographical areas; these plays possess many common features in matters of technique, repertoire, language, puppets, music and ritual. Nevertheless, regional differences exist, and it is more accurate to speak of a Wayang Siam complex composed of several types.

Wayang Siam types are found in Kelantan, Trengganu, Patani¹, Kedah and Perak. The basic repertoire of all these types is the Rama cycle, and this distinguishes them from both the Wayang Jawa which presents only episodes from the Panji and Pandawa cycles, and also, it seems, the Nang Talung, which at least in the border areas, no longer appears to perform episodes of the Ramakien².

The musical instruments of the Wayang Siam differ considerably from those of the Wayang Jawa, the former consisting of one sorunai (oboe), two gedumbak (pot drums), two geduk³ (vertical stick drums), two chanang⁴ (or mong) (small horizontal knobbed gongs), two gendang (double headed horizontal drums), two kisi (small horizontal cymbals) and two totawat (hanging knobbed gongs)⁵. The Wayang Jawa has a two-stringed gobak (spiked fiddle), six chanang, two mong (which are thus distinguished from chanang, unlike the Wayang Siam), and the three latter instruments of the Wayang Siam⁶. The Nang Talung of this region has one or often two Chinese-style bowed chordophones - which now seem to replace the oboe once used - two gedumbak, one small geduk and two mong. We note that the Wayang Siam has instruments common to both the other forms.

The puppets of the Wayang Siam types possess certain common features which distinguish them from the other wayang types⁷. In common with

Nang Talung puppets, the great majority have one arm articulated¹ but are, on the whole, somewhat larger, and if not always more coarsely carved, at least more robust than Nang Talung puppets². Traditional male characters in both are similar in appearance, both featuring the typical Thai pinnacled crown, but they are by no means identical³. Apes and sages are very similar. The female characters of the Wayang Siam and Nang Talung differ in that the latter represents females on face to the waist, whereas in the former they are usually depicted with face in profile⁴. The traditional female head-dress of the Wayang Siam has, moreover, a very distinctive form. (See fig.3). The Wayang Jawa



Fig. 3
Female Head-dress

puppets differ considerably from those both of Wayang Siam and Nang Talung in that the great majority, excepting bakasa (ogre) types, are articulated in both arms and resemble puppets of the Wayang Geger and Wayang Purwa⁵, except that the handles of

locally made puppets are shorter than Javanese ones as a result of the different technique. As stated, the language of both Wayang Jawa and Wayang Siam is Malay, and this is the most obvious factor distinguishing them from the Nang Talung. The exception is Kedah⁶ where Malay⁷ dalangs regularly sing in Thai, and the presence of bilingual Samsam people results in the Kedah wayang being performed in both languages. It is thus something of a hybrid type between Nang Talung and other Wayang Siam types⁸. In Patani, too, as a result of extensive "Thai-ization", several young Malay dalangs are capable of performing in both languages and take material from Thai literature. Here it appears likely, therefore, that in the future, the distinction between Wayang Siam and Nang Talung will blur, and in fact, the Thais refer to both forms as Nang Talung, the former being Nang Talung Khack (Malay), the latter Nang Talung Thai.

Each Wayang Siam type exhibits certain features which distinguish it from other types of the complex. This fact is recognized by local Malays, and various designations are employed to distinguish further the type of Wayang Siam in question. Thus Kelantanese term their own type Wayang Siam and refer to the Patani type as Wayang Barat¹. The Trengganese use the latter term to describe the Kelantanese type, referring to their own as Wayang Siam or Wayang Trengganu. The Patanese refer to their type as Wayang Siam² or Wayang Barat and to that of Kelantan as Wayang Kelantan or Wayang Siam Kelantan. The Kelantanese and Patanese are not generally aware of the wayang types of Kedah, Perak and Trengganu.

The most obvious distinguishing feature of regional types is the identity of the principle clowns, which in each region have distinctive names and appearances; thus, for example, in Kelantan the clowns are Pak Dogol and Wak Long, in Patani Wak Soh and Sanad, and it is sometimes by these names that these wayang types are distinguished, thus Wayang Pak Dogol or Wayang Wak Soh.

Regional variation is also found in appearance of puppets³, repertoire, names of characters, presentation, and certain differences, often subtle, in the musical accompaniment.

3. Distribution

The distribution of dalangs throughout the five regions under discussion is by no means even. In Kelantan and Besut⁴, the dalang population is something in the region of 300 dalangs. A few dalangs of the Kelantan type - first and second generation migrants from Kelantan - are found scattered down the east coast of Malaya as far south as Mering in Johore. There are only two dalangs of the Trengganu type, perhaps seven of the Perak type, possibly fifteen in Kedah, (but it was not found possible to obtain accurate figures and there may well be more). In Patani, the wide area to be covered, poor communications, the

presence of terrorists and bandits combined to hinder the obtaining of accurate figures. The highest estimate given by a local dalang was ninety. Several dalangs doubted if there were thirty. This was the only area where I was forced to rely entirely on local estimates and I am dubious as to their validity. I have the impression, however, that there are less dalangs than in Kelantan, and as a result, far fewer performances.

The Perak and Trengganu wayang types are in danger of extinction, although in the latter state there have, apparently, never been many Trengganese¹ dalangs. In Perak, however, the popularity of the wayang seems to have greatly declined since 1913 when Evans wrote: "All over Upper Perak as well as in the Siamese states, the shadow-shows are quite common"², although "the Wayang Kulit ... in its peninsular form does not flourish further south than Kuala Kangsar"³. Now, none of the Perak dalangs interviewed was under fifty years, and none had pupils.

In Kelantan, the dalang population is restricted to certain areas of the state, the area with the highest "dalang density" being Tumpat. (See fig.2)

4. Scope

The purpose of this treatise is to present and examine the basic repertoire of the Wayang Siam complex which is the Rama cycle, and in Kelantan perhaps 85% of the dramas performed are based on or linked to this cycle. In Kelantan, a tree metaphor is often used to distinguish between the various parts of the tales of Rama. The main part is that extending from before the birth of Ravana, up to his death. This is regarded as the roots, trunk and main branches of the tree and is known as the Chorita Mahraja Vana. The tale of Rama's sons up to the reconciliation of Rama and Sita also falls into the branch category. This part of the repertoire is roughly parallel to the Hikayat Seri Rama.

the Malay literary version of the Ramayana. There is then a great mass of stories generally referred to as cherita ranting (twig stories) and by extension, cherita bunga and cherita daun (flower and leaf stories).

This study aims to examine the delivery, presentation and language of dramatic and narrative forms of this tree; to present the content and reveal the variations and relationships between regions, generations and teachers and pupils; to note the fixed and variable aspects of the repertoire; and to establish the relationship of wayang with local literary versions in particular and other South-East Asian versions in general; this latter aim is not merely intended to be an exercise in philology and it is hoped that such a comparison may help to throw some light on the inter-action between oral and literary works. It is felt undesirable that this repertoire study should be uprooted from its context and treated merely as a literary text. To avoid this risk, it is considered essential that a study be made of the teacher pupil relationship and of what may be termed the cultural context of the drama, including the socio-economic aspects, and role of the dalang; This examination of the context is considered essential for a full understanding of the repertoire study. Thus, for example, the examination of economic factors enables us to appreciate the increasing invention of stories; an inquiry into the dalang's literacy, and in what languages, provides a pointer to the sources of repertoire accessible to him; a study of the transmission of repertoire explains the differences in repertoire between teacher and pupil.

5. Field Methods

The bulk of the information contained in this study was gathered during sixteen months of field research, during which time I was based in Kelantan but made numerous trips to the other areas studied¹. It is felt, therefore, that in a treatise of this nature, some account of

the methods used is essential and has as great a relevance as the citation of sources.

Although I had investigated some aspects of the wayang -- mainly the Wayang Jawa -- in 1962-64, this work was not conducted scientifically; this previous work had, however, afforded me some familiarity with the subject. Language presented no problem as I have lived in Kelantanese society since 1960 (and Malay since 1958). Three main methods were employed to gather material: observation, interviews and personal participation.

In an examination of the repertoire, it was first necessary that a full and detailed record of the basic part of the Rama repertoire of one *dalang* be made to serve as a basis for comparison, as regards form and content, with the other versions of the repertoire, later to be collected, of a large representative sample of Kelantanese and other Malay *dalangs*. It was essential that the informant selected for the task of providing this "key version" should be a knowledgeable and competent *dalang*, that his repertoire should be extensive, yet that he should still be a typical representative of his fellow *dalangs*. In my preliminary investigations, various *dalangs* were asked their views on other *dalangs* of whom they knew, and the opinions of interested laymen were also considered. The final choice was a *dalang* named Awang Lah of the district of Tumpat, at 73 years one of the oldest *dalangs*, yet still one of the most active and most popular.

In preparing this key version, there was the choice of two forms to record: the narrative form in which the repertoire may be transmitted from teacher to pupil, or the dramatic form. Bearing in mind that at least 180 hours of performances would have been necessary to record the key version in the latter form, it was decided that the more practical method was to record the repertoire in the former, narrative form.

As Awang Lah received and hands down his fund of stories orally, as do the vast majority of Malay dalangs, it was decided that the best method was to tape-record his narration. For several days Awang Lah was familiarized with the tape-recorder in order to dispel all self-consciousness during the recording. I was acknowledged by him as a pupil, and as further security it was agreed that the recordings would be used to hand down the repertoire to Hamzah, his pupil, who had not yet received it. Each evening Awang Lah would narrate for approximately thirty minutes. He was then questioned on various points of language and content. The following day the recording would be typed out and in the evening, parts of the narration played back to him in order to clear any obscurities and the transcript altered where necessary. It must be emphasized, however, that any such alteration was made only to ensure that the transcription was a faithful rendering of the recording, never to "improve" the original where Awang Lah felt an expression should be rephrased. The last five minutes of the previous night's recording would then be played, after which he would then continue his narrative. The result was a manuscript of some 110,000 words. On occasion he declared that he had made mistakes and demanded that the recording should be discarded and the piece re-recorded. The latter wish was complied with but both versions were retained for purposes of comparison. On several occasions, too, I requested him to repeat a section of the story, pleading that the first recording had been accidentally erased. This enabled me to ascertain how fixed was the form and content of the narrative. Similarly questions on various aspects of the content were repeated at intervals.

Having prepared a key text of the main part of the Rama tree, it was then necessary to collect the repertoire of a large representative sample of dalangs from every district of Kelantan and also from Trengganu, Poteni, Perak and Kedah. This task was done in conjunction with research

on the dramatic form, the socio-economic aspects and the beliefs and ritual practices of each dalang.

In Kelantan, the number of dalangs examined from any one district was in rough proportion to the dalang population of that district. The three oldest and best known dalangs were specially sought out, but otherwise dalangs were selected more or less at random, young and old, competent or otherwise. I traced perhaps 40% of the total number and examined in some detail, seventy dalangs, perhaps 25% of the total. The same was attempted in the other states, but there less time was devoted to research. In Trengganu, two (Trengganoso) dalangs were interviewed, in Perak four, in Kedah six, and in Patani twelve.¹

In a series of interviews each dalang was requested to narrate the basic part of his Rama repertoire as he would were he teaching a pupil, as in the recording of the key version, and when possible, I attempted to have one of the dalang's pupils present. A number of the narrations were taped for comparison with the key version regarding form and technique. The narratives of the remainder were summarized in note form, using speed-writing in Kelantanese Malay in order to retain the flavour of the original, and where necessary, to note verbatim, rhythmic prose, stock phrases and other points worthy of note. The dalang was questioned on obscure points when a convenient break appeared and here I attempted to display the same amount of inquiry as would an intelligent pupil.²

As regards ranting stories, of which there are literally hundreds, each dalang was asked for the titles of stories he knew, and a sample as representative as possible was then made using the same methods as above, although, of course no key version could be prepared. Inquiry was also conducted into the remaining part of the repertoire which is not part of the Rama tree.

In a study of the dramatized form, it would be unwise to attempt to

handle the literary aspect in isolation, for in every wayang performance we find a fusion of several art forms and skills: drama, including tragedy and comedy, music, carving, manipulation and technique of the puppets, and the ability of voice change. It was felt necessary, therefore, in addition to merely observing and recording performances, to learn the rudiments from a teacher and thus by personal participation it was found easier to appreciate the relative importance of the component elements of the drama.

An important part of the examination of the dramatic form consisted of firstly comparing the performances of several dalangs with the corresponding parts of the narrative forms of the respective dalangs; secondly comparing two performances of the same episode and performed by the same dalang on different occasions, with an interval of six months between the two performances. This exercise was repeated with a different dalang; thirdly the performances of two dalangs performing the same episode were compared.

6. Other Works

The study of the repertoire of the Wayang Siam — or indeed of the Wayang Jawa — is well-nigh virgin territory. Winstedt and Hill have produced useful summaries of pieces of repertoire; Winstedt describes a manuscript containing a Rama tale¹ related to those dealt with in this study; he also summarizes a printed book containing a Kelantanese Panji tale². Hill provides short summaries of some Trengganu Wayang Jawa³ tales.

A number of other articles and books deal with the more general aspects of the Malay shadow-play. Reuter provides a good general description of the Wayang Siam⁴ but the illustrations of puppets are in several cases inaccurate and misleading⁵.

The longest study of the Kelantanese shadow-play is that of Mlle. Guisainior⁶, published in 1957 but based on notes taken in 1933.

Although the title of her work is the Shadow Theatre of Kelantan, she largely confines her attention to the Wayang Jawa, although even in 1933, dalangs of this type apparently formed no more than five per cent of the total number of dalangs¹. Although the author acknowledges that her information on the Wayang Siam is lacking, (e.g. on pages 39 and 127), she assumes that her conclusions, regarding origin, evolution and object of the performance, which are based on her study of the Wayang Jawa, are also valid for the Wayang Siam, although no evidence is put forward to substantiate this view (see, for example, page 196). Evidence that her conclusions are invalid not only for the Wayang Siam but also to a large extent, even for the Wayang Jawa, will be presented below.

Mlle. Guisnier is much influenced by Rassers' theories on lunar myths and the Javanese classification system. This is not the place to examine the weaknesses of Rassers' arguments for this has been done by Bezemer² and Goslings³, among others. Our criticism of Mlle. Guisnier's method is that her study of the repertoire of the Wayang Jawa consists mainly of a paraphrase of Rassers' Panji Roman⁴ and it is upon Rassers' conclusions that she bases her views on the repertoire of the Kelantanese wayang, without any presentation of the Kelantanese evidence.

A good disciple of Rassers, Mlle. Guisnier proceeds to seek lunar phenomena in the ritual exigencies and invocations of the wayang. It is unfortunate however, that the descriptive side of the book contains many errors of basic fact. Some of these, although sometimes most singular⁵, do not affect the thread of her argument concerning lunar phenomena. On the other hand, several of the statements upon which her argument is based, are erroneous. Thus she states several times that the pangung (operating box) must face east, south east or east south east. This is certainly not the case with the Wayang Siam, where 35% state the pangung may face in any direction except due north, south,

east or west. 30% favour the west but avoid due west. Of these two groups, a number of dalangs state that the pangung should not face due west as this is the direction of Mecca (kiblat). 15% declare a general dislike of the west due to this danger of facing the kiblat. None, however, stated a preference for the east. Dollah, one of the Kelantanese Wayang Jawa dalangs, and Kunder, the chief musician, favour slightly off west. Nik Man, the other dalang of this genre, emphasizes that the pangung must not face due east as the rising sun will hurt the dalang's eyes, and adds that it should also not face due north, west or south.¹ Tengku Khalid stated that the pangung usually faced the balai (royal audience hall) in the case of royal performances, but both dalangs are of the opinion that if the balai faced Mecca,² the pangung must not face due east. What is more important is that in the case of a ritual performance performed for propitiation or conjuration of the spirits of a particular area, the pangung should face that area, as, for example, the sea or jungle. On this point, opinion was unanimous.

Further, on page 132, we are informed that a series of performances must end on a night of the full moon. Investigation revealed, however, that the consensus of opinion among dalangs of both genres was that a series held with the aims of propitiation or conjuration should terminate with the waning moon, so that by sympathetic magic, the spirits will disappear with the moon. This is confirmed by Tengku Khalid. Thirdly, on pages 57, 58 and 197, we are told that the audience is divided according to sex - although both are in front of the screen. No dalangs interviewed were aware of this exigency. Tengku Khalid, however, stated that at royal functions in the past - not only wayang performances - the sexes were separated, but that this was never the general practice among the populace. It may be noted here that in the records of the British

Adviser, Kelantan, there is mention of a petition to the sultan, forwarded to the British Adviser by the secretary of the Majlis Ugama (Religious Council) in 1921 praying that a notice be issued preventing the mixing of the sexes at various public performances.¹ It was claimed that this used to be done in the past. Instructions were issued to this effect² but there is no evidence that they were ever effective.

Mlle. Guisnier sees in the invocations of buka panggung and bacha kenduri,³ further evidence that a "profound current unites the opening ritual with the mythology of the repertoire". It must, however, be emphasized that the use of these invocations to the cardinal points is not limited to use in the wayang, and they are also found in the konduri (offering) bomoh (folk practitioners) of main puteri (spirit mediumship) and general practice bomoh, often being employed, for example, in the ceremony preceding the sultan's birthday celebrations.⁴ Further, they are employed, as stated by Guisnier, in the ritual of the Wayang Siam. Yet surely we cannot be expected to accept, without Kelantanese evidence, that the same profound current unites ritual and repertoire of the Wayang Siam which performs the Rama cycle, for it was the evidence of Stutterheim⁵ that forced Rassers to reconsider his ideas concerning the relationship between myth and rite in the Indonesian Rama legends.⁶ It may also be noted here that the very drama which Mlle. Guisnier used to demonstrate the unity of myth and ritual is the only one which Rassers was unable to fit into the system he believed to be reflected in the Panji cycle.⁷ Moreover, the importance she attaches to the significance of the mention of the guardians of the east and south during the ritual of the last night⁸ seems to be misplaced, for she has mistranslated these two utterances. For example "Along Nemitik mitik di Fundjer Sang Gara Kidol (le gardien du sud)" is taken to be a proper name for the guardian of the east. In fact Sang Gara is a "wayangism"

for sagara (sea). Sagara kidul is the ocean south of Java. The piece is a description, and by comparing it with the invocation of Rentse,¹ also recorded during the thirties and with that of a Wayang Jawa dalang of today,² we obtain the readings: Alon/Alon me-nitik2/ me-niti2/ ber-motek2 di pundjer/ tepi Sanggara Kidul. The best reading would be Alon me-nitik2 ditepi Sagara Kidul: "The waves pound at the edge of the Southern Sea."

The relationship between myth and ritual does not appear to be clear in the author's mind. On page 124, she states that the "valour mythique" of the repertoire has "at least impregnated the ritual", and on page 132 that the myths project their reflections beyond the repertoire. Yet on page 133 we hear of the "profound currents" uniting myth and ritual, which echoes Rassers' unity of myth and rite, and on page 15, we read that "this ritual was probably already in use before becoming the obligatory frame of the show", although here it is not clear whether Kelantan or Java is intended.

Although much influenced by Rassers, Mlle Cuisinier bases her ideas regarding the origin of the wayang upon Serrurier, stating on page 195 that according to him the wayang was, at its origin, a form of expiatory sacrifice and that the Kelantanese tradition confirms this. Unfortunately she has misunderstood Serrurier. Firstly, the remarks attributed to him on page 130 are, in fact, not advanced by Serrurier but are part of a Dutch translation of a wayangkroniek sent to him by the regent of Surakarta.³ The Wayangkroniek, moreover, merely states that performances served to liberate persons from various impending calamities, and does not explain the origin. On pages 130-131, Serrurier refers to the previous mention, and adds four other cases of merowat⁴ (conjunction) but makes no distinction between this and expiation as Mlle. Cuisinier infers on page 130. Further, on neither page 49 nor 130 is Serrurier referring to the shadow-play but to the wayang beber! On page 132, Serrurier states that when the latter ceased to be used for the merowat, the task

of conjuration was transferred to the wayang poerwa.

Regarding Mlle. Guisnier's view that Kelantanese tradition confirms the origin of the wayang (see above), it appears that her lack of investigation of the Wayang Siam ritual has led her to base her conclusions wholly on the Wayang Jawa.¹ Much of the ritual practice and trance dancing of the Wayang Siam, in particular, fits into the local complex of magic and mediumship, and if we are to prove that the Kelantan wayang in general is faithful to the Javanese tradition as regards ritual practices, it must be demonstrated that these originate from Java. Regarding the origin of the wayang in general, more will be stated below regarding the futility of this subject.

Mlle. Guisnier devotes much space to heredity of dalangs (page 73), dalang families (pages 74-75) and family traditions (pages 150, 134), and Guru yang asal is translated "original ancestor". There does not, however, appear to be any factual basis for these statements. In the Wayang Siam there is no tradition of heredity among dalangs as is demonstrated by statistics provided in Chapters II and III below. That there has been no such tradition in the recent past is demonstrated in the genealogy of dalangs (Fig.7). The same remarks apply to the Wayang Jawa,² and it may be noted that Tok Ku Raja Kechil, one of Mlle. Guisnier's chief informants, learnt his art from Che Leh of Kampung Sungai Pinang, who was not a relation of his.³

Mlle. Guisnier has succeeded in pigeon-holing the various aspects of dalangship and magic into three categories, whereas in reality, this tremendously complex subject cannot be so neatly dealt with. Regarding revelation (pages 73-82) we mention this in connection with the present day Wayang Siam in Chapter III. Although in the past, it was apparently a custom for Wayang Jawa dalangs at least, to practise tapa (asceticism), neither of the Wayang Jawa dalangs, both in their late fifties, claim

to have had revelation, or periods of madness (page 78), stating that their skill only came after years of practice.¹ Regarding the secret, this is a more solid thing than merely knowing the natures of the characters, with which any knowledgeable layman will be acquainted, and the very appearance of the Wayang Jawa puppets is the key to their personalities. The secret of Wayang Jawa dalangs differs little, in fact, from that discussed in Chapter III.

Mlle. Cuisinier does not appear to be well informed concerning the repertoire of the Wayang Siam. The Ramayana is not the unique source (page 93), the Skeat collection proving that the performing of other tales is not a newly introduced feature. We are also told that the Malay versions of the Ramayana are generally translated from Javanese, and whether she is referring to literary or oral versions, no evidence is brought forward. Further remarks on pages 95 and 97, as for example her derivation of the metamorphosis of Rama and Sita into monkeys, directly from the Javanese version, and her mention of Prakrit versions, leave the impression that Mlle. Cuisinier was not familiar with the Hikayat Seri Rama nor particularly conversant with Ziesqiss' study of the work.² Similarly, on page 110, she derives the hidden portrait motif from the Thai version, whereas the more obvious source is the Malay.

Before mentioning other works on the subject, it is first essential to discuss the source of information upon which a number of articles have been based. As mentioned there are two Wayang Jawa dalangs in Kelantan. The more knowledgeable of these is Nik Abdul Rahman (Nik Man). This dalang acknowledges himself to be an expert and dalang of both Wayang Jawa and Wayang Siam and an expert on all branches of Kelantanese culture. Although his information on the Wayang Jawa differed in some respects from that of Tengku Khalid, and in other respects from that of Dollah, the other Wayang Jawa dalang, the differences were no more than is usually found between

two Wayang Siam dalangs. Moreover, although Tengku Khalid stated that neither of these dalangs had actually studied under the teacher they claimed but merely imitated him, prolonged questioning of both dalangs causes me to doubt somewhat Tengku Khalid's assertion. Further, both dalangs, especially Nik Man, perform competently. Both, moreover, are recognized as genuine Wayang Jawa dalangs by the body of Wayang Siam dalangs; With regard to Nik Man's claim to being a Wayang Siam dalang, however, prolonged comparative work during 1964 and 1968-69 has revealed that his information concerning the Wayang Siam is both contradictory and atypical of Wayang Siam dalangs. It will be shown below that it is possible to speak of a Wayang Siam version of the Rama cycle, and the names of the puppets in the Skeat collection and Winstedt's Patani version¹ - apart from the repertoire provided by dalang over seventy years of age² - prove the existence of this version during the nineteenth century. Nik Man's version commences with the battle of Kumbakarna against Rama's army and the content and character names have far more in common with the published version of the Hikayat Seri Rama than with the Wayang Siam version, of which he is, apart from a few details, largely ignorant.³ His style of narration, moreover, is a mixture of classical Malay and Wayang Jawa idiom. Several times he confirmed leading nonsense questions.⁴ Further, he regularly answers questions on the Wayang Siam with information that is valid only for Wayang Jawa; thus, much information, as for example certain of the ritual names of equipment, correlates with information given by other Wayang Jawa dalangs,⁵ but is quite different from that provided by Wayang Siam dalangs. Further, he has no teacher of the Wayang Siam, and although claiming to have been a troupe member of Ya'akob,⁶ the latter's only two surviving pupils hotly deny this. He is, moreover, not recognised as a Wayang Siam dalang by the body of Wayang Siam dalangs --

only two interviewed were aware of his claim to be a dalang of this genre - and he has never been known to perform a full drama of the Wayang Siam. In fact I have only known him to perform in Kuala Lumpur.

He is a practising bomoh and a nik.¹ He is used to moving in palace circles and holds the nominal post of Bomoh diRaja. Although possibly representative of Wayang Jawa dalangs,² he is quite atypical of Wayang Siam dalangs: he is a townsman unlike the great majority of Wayang Siam dalangs, he in no way fits into the socio-economic pattern of the Wayang Siam dalangs; he wears a lounge suit at functions and worked at one time as a hospital attendant.

It is thus to him that inquiring visitors to Kelantan, seeking the "true origin of the wayang" and the "traditional way of doing things" are always referred by local officials and sophisticated townsmen who themselves usually know little of the wayang. Nik Man has thus become a professional informant and is extolled in various books and articles (usually by Europeans) as the doyen of Malay dalangs, and used as an informant for study of all branches of Kelantanese culture. It is true that he has a remarkable memory and talks with authority on many aspects of Kelantanese culture. He is also very well read and gleams information from a variety of sources. The sources of his "Kelantanese" knowledge are thus not only local. His origin of Semar is a paraphrase of Hardjowirogo³ (of which he possesses a copy) and his origin of the wayang from ancestor worship, gleaned from other sources, would do credit to Hazeu.⁴ I lent him a copy of the Balinese study in Indonesian, Ilmu Pedalangan⁵, and after several months, he was repeating snatches of this as the "philosophy of the wayang".⁶

It must be emphasized that Nik Man is not a fraud according to traditional Malay norms. His methods of gathering information follow the traditional pattern, the only difference being that with the improved communications of the modern age, and his own initiative, far wider sources

of information are available to him than at one time and these are assimilated into his "pot-pourri"¹ of knowledge. My criticism is of those who use him as their sole informant and neglect to seek confirmation by consulting other sources, for part of every informant's statements is idiosyncratic.

The above remarks will now be illustrated with reference to certain works². An unpublished academic exercise by Nik Mohamed Amin³ provides a good general description of the Kelantan wayang but lack of time has prevented the author from investigating far outside the state capital. His example of the repertoire of the Wayang Siam, provided by Nik Man, is, however, totally unlike any drama of the Wayang Siam. The sections of repertoire from building the causeway (16) to the defeat of Ravana (28)⁴ are dealt with in approximately one thousand words and would be completed in about fifteen minutes! There is absolutely no detail, it merely being stated that Rama summons the army, (it is not clear from where), a causeway is built, Ravana's army encountered and defeated. Moreover, in view of the fact that this is the dramatic form, it is strange that scenes of major action are given in narrative form. Further, if it be argued that this fragment is merely an abridgement, it may be answered that no other Wayang Siam dalang is capable of producing such an example.⁵ The language, too, although possessing features of wayang language,⁶ is generally more standardized than the language of the Wayang Siam.

An article by Sheppard⁷ contains various remarks on the history of the wayang in Kelantan but unfortunately no sources are cited apart from Nik Man. We are told that the Malay shadow-play "appeared" in Kelantan from Patani during the reign of Long Yunus (1763-1798), that at that time Javanese puppets and stories were unknown in Kelantan, that a Malay dalang, Demukmin was sent to Java, where he stayed for thirty years; he then returned in 1835, introduced the Wayang Jawa

and "persuaded the credulous peasantry to have faith in Semar's supernatural powers". We read that in those days Maharisi was credited with supernatural powers and that before each performance there was a prologue featuring two forest clowns, Endong and Epong. The introduction of Semar caused Maharisi's eclipse and the loss of the forest clowns. Between 1886 and 1889, Saman invented two new clowns, Pak Kadir and Pak Diman, and Ya'akob changed their names and credited one of them, Pak Dogol, with supernatural powers.

In commenting on these remarks, I shall first answer the more obvious errors. There is only one forest clown (Tok Peran Hutan) who features in an exorcistic drama with Maharisi (who has magic powers) and is found in several regions.¹ Epong and Endong, Maharisi's servants feature in the Cherita Maharaja Wana.² None of these characters has disappeared or been "eclipsed". The crediting of supernatural power to clowns is found in all Wayang Siam types and the Neng Talung; Pak Kadir in Trengganu is no exception.³ Jambul and Amat Ismail, Ya'akob's only surviving pupils,⁴ and Awang Lah are unanimous that Ya'akob did not introduce Pak Dogol, and that this was the work of Saman; and that he replaced Pak Kadir, whose origin is unknown. Nik Man also gave this version to me, stating that he had written it in his notebook.

It must now be stated that the author's remarks on the introduction of the wayang do not entirely represent local tradition. Local tradition does not refer to the date of the appearance of the Wayang Siam. Regarding the Wayang Jawa, both Tengku Khalid and Nik Man agree that a dalang, named Demukmin (Abdul Mukmin) studied in Java but neither stated that he "introduced" the Wayang Jawa⁵; and Tengku Khalid was convinced that it existed before then, asking why otherwise would the dalang study in Java. He also possessed a manuscript of the Shair Angreni which he stated was in Kelantan before Demukmin went to Java.⁶

Certainly, other manuscripts dating at least from before 1835 and which possess features of Kelantanese spelling and style, prove that "Javanese stories" were known in Kelantan before that date.¹

A number of other articles containing information on the wayang of Kelantan are cited and where necessary, commented upon, in the body of this study.

7. Historical Aspect

From the above remarks,² it will have become apparent that the study of the origin of the wayang is largely a futile task, and Goslings remarks that Jacob's history of the shadow-theatre³ is indeed very shadowy. Moreover, as Goslings⁴ has emphasized, the study of the origin of a shadow-play entails examining the origin of a technique: that of projecting shadows onto a screen; and a beholder is able to imitate such a simple technique after witnessing it but once. Thus a traveller returning home may demonstrate this technique, and a play may develop which appears indigenous in every respect. Moreover, the presence of foreign influences in puppets, repertoire or music does not in itself prove that the technique originates from the same source as these influences. Thus, for example, the Wayang Siam exhibits Thai influence in both puppets and repertoire but there is no evidence that the technique is Thai.

It may, however, be noted that the Wayang Siam, Wayang Jawa, Nang Talung and Nang Kalung⁵ of Cambodia all employ a similar type of operating box. This, especially in the case of the Wayang Siam and Wayang Jawa, is extremely similar to that still used on occasion in Bali - which seems likely to represent a form of that earlier used in Java.⁶ While this is not conclusive proof of the Javanese origin of these types, this similarity of the technical aspect greatly increases the likelihood.⁷ Whereas the screen of the Nang types, the Kedah and some Patani Wayang Siam types is perpendicular, in the case of all other Wayang Siam types

and Wayang Jawa, the screen slants slightly forward and down towards the audience as in the Balinese panggung. Several Patani dalangs state that their perpendicular screen is a fairly recent imitation of the Nang Talung, and this perpendicular screen appears to be a retrogression for in this type of panggung, it tends to cause the shadows of the dalang's hands to appear on the screen, and this, at least for Kelantanese dalangs, is a grave fault. Further, in the Wayang Siam (excluding Kedah) and Wayang Jawa, two parallel banana trunks are placed under the screen for the puppets, as in Jawa, whereas the Nang Talung has only one.¹ These factors do not, however, prove that the technique of the Malay wayang came directly from Jawa, and the greater similarity with Jawa (i.e. Bali) may be due to retrogression in the case of the Nang Talung types whereas in the Malay types, a more prolonged and recent influence from Jawa -- at least in the Wayang Jawa, and through it the Wayang Siam -- has preserved (as in the case of the screen) or innovated (as may possibly be the case with the banana trunks) certain features.

It certainly seems that Mlle. Guisnier was led by the more Javanese appearance of the Wayang Jawa, as compared with the Wayang Siam -- although she was unfortunately more concerned with repertoire² and puppets than with technique -- to assume that what was valid for the origin of the Wayang Jawa also applied to the Wayang Siam.³ It may be, therefore, that the tradition she mentions⁴ of the introduction of the wayang in the eighteenth century referred, in fact, to the Wayang Jawa and she herself concluded that this also held good for the Wayang Siam. It is unwise to draw conclusions regarding the introduction of the wayang from a study of the Wayang Jawa in its twentieth century state for although it may be held that the Wayang Jawa, guarded by purist patrons, represents the older form of Malay wayang, while the Wayang Siam has submitted to various local and Thai influences, it is

clear that the Wayang Jawa as we know it is the product of a prolonged influx of Javanese influence lasting into the twentieth¹ century. It cannot be accepted that the Wayang Jawa was "introduced" en bloc if a shadow-play already existed in the area, for if the technique is already known, it cannot be re-introduced. Furthermore no wayang in Java used Kelantan-Patani Wayang Jawa language, which could only develop in the area.

As Nik Mohamed Amin stated,² the Wayang Jawa was almost exclusively the palace wayang and not designed for the entertainment of the common people, who had the Wayang Siam. Certainly in the nineteenth and early twentieth centuries and possibly before, the Kelantanese, Kedah³ (and Patani?) royalty were keen patrons of the wayang and sent dalangs to study in Java,⁴ obtained Javanese puppets and formed a ready market for wayang manuscripts.⁵ These puppets and manuscripts came at different periods of time and apparently from a variety of sources and were copied and the puppets⁶ often altered. The development of the Wayang Jawa therefore was obviously influenced by these regular influxes of Javanese influence.

Similarity of technique, coinciding areas of distribution and language similarity indicate that both Wayang Jawa and Wayang Siam possess a common origin. The Wayang Siam portrays Thai influence and the Wayang Jawa exhibits recent Javanese influence. At some stage they apparently diverged but the state of the Malay wayang at that stage, in the absence of evidence, remains a subject for speculation. It may, however, be mentioned that an argument for the direct introduction of the Malay wayang from Java is the common use of certain terms designating technical aspects of the play. Thus, for example, the terms wayang, panggung and kelir are common to both.⁷ Further, it seems probable that the technique of the play was known to Malacca, Kelantan's

suzerain, in the fifteenth century, for Pires,¹ after mentioning that in Java "Those mummers show a thousand graces by day and night. At night they make shadows of various shapes ...", states that the Malaccans "are fond of mines after the fashion of Java."

Chapter IPage 11

1. Ayoub bin Zakaria, Wayang Kulit in Singapore, Research Paper for diploma in social studies. University of Singapore, 1962.
2. The term is used to designate all those capable of performing a full entertainment drama. The words dalang and wayang will not be underlined henceforth.
3. See for example, A.H. Hill, "Wayang Kulit Stories from Trengganu", JMBRAS, xvi. 3, (1949), pp. 85-105.

Page 12

1. In this study, the name Patani is used to include the three modern provinces of Pattani, Yala and Narathiwat.
2. Jeanne Cuisinier, Le Théâtre d'Ombres A Kelantan, Gallimard, 1957, notes that in 1933, the repertoire of the Wayang Godek was taken from the Ramayana. (Page 46)
3. Cuisinier, op.cit., page 60, confuses the geduk with the gedumbak.
4. Also termed kolinang in Patani and Trengganu, bong in Perak and Kedah.
5. The Wayang Siam instruments exhibit some regional variation, as for example in Perak where only one gendang and geduk were observed. Kedah with one geduk, no gendang and sometimes no hanging gong, is closer to the older Nang Talung orchestra (with gerunai).
6. The Kedah Wayang Jawa also employs a gambang (wooden xylophone). In the Skeat collection of Wayang Siam equipment dating from the late nineteenth century, in the University Museum of Archeology and Ethnology, Cambridge, there is a gambang. The Wayang Jawa chanang is termed gambang in Kedah. There also, the kisi is termed ching.
7. Kedah, which is closer to the Nang Talung, is excluded from these remarks.

Page 13

1. Excepting the oloms, where both arms are articulated.
2. A useful comparative study of the Rama and Hanuman puppets is provided by Jeanne Scott-Kemball, "The Kelantan Wayang Siam Shadow Puppets 'Rama' and 'Hanuman'", Man, 108, May 1959, pp.73-78.
3. Patani and Perak male puppets tend to resemble the Nang Talung slightly more than Kelantanese, but the Perak puppets observed were much coarser than in Kelantan. Trengganu puppets in general appear to represent a somewhat older form of the Kelantanese, resembling, in many respects, the Skeat collection. A number of

Wayang Siam puppets are of the Javanese type; thus, certain dewa resemble refined Wayang Java puppets while others are of the typical Wayang Siam type. Javanese dewa are usually only found in Kelantan, and (also) Patani. In these and other Wayang Siam types, many rakusa and bota (ogres) and patih (officers) show strong Javanese influence. In all these cases, however, only one arm is articulated.

4. With the notable exception of Mandudaki who is always on face. Perak female puppets include both types.
5. The Sultans of Kelantan and Kedah still possess collections of Javanese made Wayang Jura puppets.
6. Abu, a lerak dalang, also sings in Thai. This may, however, be due to the fact that his father is a Thai.
7. The majority are Sansans.
8. As noted in mention of puppets and orchestra.

Page 14

1. The term barut (the west), is used by Kelantanese and Trengganese to refer to Istani and Kelantan respectively.
2. Some confusion arises in Patani in that the Nang Talung is not only termed Wayang Gedek but sometimes also Wayang Siam. The Malay Wayang Siam is then distinguished as Wayang Malayu. This latter term is used in Kelantan as an alternative for Wayang Java.
3. See notes 3-4, page 13. Note 3, page 83.
4. Although in Trengganu, Besut lies in the Kelantan dialect area and the wayang is the Kelantan type; it is therefore treated as part of Kelantan in this study.

Page 15

1. As opposed to migrant Kelantanese dalangs performing the Kelantan type.
2. Letter from I.H. Evans, Assistant in Perak Museum, dated 1913. Quoted by William Ridgeway, The Dances and Dances of Non-European Races, Cambridge, 1915, page 262.
3. I.H. Evans, in Illustrated Guide to the Federated Malay States, (ed.) C. Woodville Harrison. Malay States Information Agency, 1923. Page 264.

Page 16

1. One month was also spent in Java and Bali.

Page 19

1. c.f. pages 14-15.

2. When it was necessary to ask a leading question, this was usually preceded by a "nonsense leading question" which established whether the dalang was merely a "yes-man" or otherwise.

Page 20

1. R.O. Winstedt, "A Putani Version of the Ramayana", Foetbundel uitgegeven door het Koninklijk Bataviaasch Genootschap van Kunsten en Wetenschappen bij Gelegenheid van zijn 150 jarig bestaan 1778-1928, Batavia, 1929. II. pp.423-34.
2. R.O. Winstedt, "A Panji Tale from Kelantan", JMBRAS, xii. 1, (1949) pp.53-60.
3. A.H. Hill, op.cit.
4. Anker Rentse, "The Kelantan Shadow-play", JMBRAS, xiv. 3, (1936) pp.283-301.
5. See, for example, the drawing of Hanuman, which is quite atypical. Compare with Cuisinier, op.cit., plate vii.
6. Jeanne Cuisinier, op.cit.

Page 21

1. Information provided in 1964 by the late Tengku Khalid, the last patron of the Wayang Jawa, and Mile. Cuisinier's chief informant. In an unpublished paper, Notes on Kelantan Shadow Play, referring to performances seen in Kelantan during 1939 and 1940, Professor Raymond Firth states that his informant, a Wayang Siam dalang, declared that he knew personally forty dalangs of this type but that there were only two Wayang Jawa dalangs playing regularly; formerly there were three.
2. T.J. Bezemer "Over Oorsprong en Beteekenis van de Wajang". Koloniale Tijdschrift, 17, 1928, pp.353-371.
3. B.M. Goslinga, De Wajang op Java en Bali, Amsterdam, 1939.
4. V.H. Rassers, De Pandji-Roman, Academisch Proefschrift Leiden, Antwerp 1922.
5. On page 54, for example, we are told that a bamboo pole with notches for the handles of the puppets, and slightly longer than the screen, is placed along the base of the screen to hold the puppets. This is a strange error. Not only in Kelantan, but throughout South-east Asia and Java, shadow-play puppets are inserted in a banana trunk, and in Kelantan and Java, two parallel banana trunks are used. Tengku Khalid and all other informants hotly denied the use of a bamboo for this purpose, all stating that this would be impossible. It seems that Cuisinier's misunderstanding of the word pegalang (standard form penggalang) which she took to be pengalan, a stick, accounts for the error. Penggalang dunia is, in fact, the ritual name for the banana trunks.

Page 22.

1. In the other areas under study, also, no preference was given to the east. Only in Kedah do a majority avoid the west, stating that the kiblat is the reason. It was noted, however, that several Nang Talung dalangs also avoid the west.
2. This is not always the case.

Page 23.

1. File no. M 222/21 [6-11] Malaysian National Archives, Kuala Lumpur. 'Makamah' Series, British Adviser, Kelantan.
2. Ibid. British Adviser to Chief Police Officer, 8 January, 1922. My friend Mr. Clive Kessler, of the London School of Economics generously provided me with this information, obtained by him in his research in the National Archives.
3. Incidentally she confuses the two ceremonies.
4. And in the main bagih (healing mediumship) as Ello. Cuisinier herself notes on page 89.
5. Willem Stutterheim, Rāma-Legenden und Rāma-Reliefs in Indonesien, 2 vols, Munich 1925.
6. W.H. Rassers, "Over den oorsprong van het Javaansche Tooncel", BKI, 88, 1931, p.433. Translation: in Pañji the Culture Hero, The Hague, 1959, page 200.
7. W.H. Rassers, "Over den zin van het Javaansche Drama", BKI, 81, 1925, pp.311-384. Translation in Pañji, The Culture Hero, op. cit. pp.3-61.
8. Pages 141 and 198.

Page 24.

1. Anker Rentse, op.cit. page 299.
2. Nik Abdul Rahman.
3. L. Serrurier, De Hajang Posura, eene ethnologische studie, Leiden, 1896, Octavo edition, page 49.
4. The meaning is almost identical in Kelantan, although Cuisinier reads much into the word.

Page 25.

1. Regarding the introduction of the wayang to Kelantan (page 195) for example, we are told that "there are good reasons to think that the wayang was introduced into Kelantan during the eighteenth century". Yet she does not provide one jot of evidence for this

remark! There is a tradition that Wayang Jawa dalangs, starting with Demakman in the eighteenth or nineteenth centuries, studied in Java. Perhaps this led Mlle. Guisnier to her conclusion.

2. Information provided by Tengku Khalid and both Wayang Jawa dalangs.
3. Tok Ku was descended from Raja Jembal but was not himself named Raja Jembal (page 76).

Page 26

1. This does not, of course, invalidate Mlle. Guisnier's statement.
2. A. Ziesenis, Die Rama Sage unter den Malaien, ihre Herkunft und Gestaltung, Hamburg, 1928. Translated by P.W. Burch; The Rama Sage in Malaysia, Singapore 1963.

Page 27

1. R.O. Winstedt, op.cit. (1929)
2. Nik Men is still only in his late fifties. Several dalangs interviewed were much older.
3. When challenged, he stated that other Wayang Siam dalangs learned of the beginning of the cycle from Chapai Bachan (Malay School Series, Singapore, 1925)! This work contains only a short extract of the Hikayat Seri Rama, the literary version, part of which is known to Nik Men.
4. See page 19, note 2.
5. Including Ibrahim and Darus of Kedah (Sungai Patani and Pedu).
6. See pages 70-71.

Page 28

1. Of noble descent, but inferior to a tengku. For some definitions, see Sa'ad Shukry, Bahasa Ber'adat, Kuala Lumpur, 1960, pp.43-44.
2. Although all other Wayang Jawa dalangs fit into the socio-economic pattern of Wayang Siam dalangs.
3. R. Hardjowirogo, Sedjarah Wayang Purwa, Balai Pustaka, Djakarta, 1952.
4. G.A.J. Hasen, Bijdrage tot de kennis van het Javaansche tooneel, Proefschrift, Leiden, 1897.
5. I Gusti Bagus Sugrwa, Ilmu Pedalangan/Pewajangan, Denpasar, Bali, 1963.
6. He has also learnt much from his informants!

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1. See Chapter III.
2. Articles not concerned with the wayang are not mentioned.
3. Nik Mohamed Amin bin Nik Abu Bakar, Wayang Kulit Kelantan, Lathen Ilmiah, University Malaya, Kuala Lumpur, 1960.
4. See Chapter VI of this study.
5. See Chapter IV.
6. Many expressions are common to both genres. Some standardization may have occurred in the transcription. Nik Man's bilangan Seri Rama (See Chapter V) is correct.
7. Haji Mubin Sheppard, "Pa' Dogol and Wa' Long", JMBRAS, xxxviii, 1. (1965), pp.1-5.

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1. See Chapter XII.
2. See Chapters VII-VIII.
3. See Chapter VIII [K-L]
4. See p. 70.
5. When pressed, Nik Man was not sure but thought it possible that the Panji tales arrived with Demukmin. Tengku Khalid's version of royal tradition, as I stated in 1964 (Amin Sweeney, Choraneh, Pengaruh Hindu dan Jawa di atas Perwayangan di Kelantan, See works cited) was that Sultan Mohamed I (1800-35), was dissatisfied with the state of the Wayang Jawa, and on his advice, his younger brother, Long Zainal Raja Banggol, sent two dalangs, Demukmin and Ibrahim to study in Java. After seven years Demukmin returned alone. Nik Man's version agreed in the essentials with this except that he was ignorant of the time spent in Java, nor did he know of two dalangs. In Nik Man's written genealogy, moreover, Tok Hab (Wahab), a dalang, was Demukmin's father and Awang of Kampung Badam was the latter's pupil though not his son. It may also be noted that no mention of Sid (Rashid) or Hab ever occurs in the genealogies of Wayang Siam dalangs and Tengku Khalid states that both were Wayang Jawa dalangs, although the genealogy provided by him differs from that of Nik Man. (cf. Nik Mohamed Amin, op. cit. pp.3-7). See also below (Historical Aspects).
6. Now in my possession. Lacking front and back, I have so far been unable to date it.

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1. For example, P. Voorhoeve, Description of a Kelantan Wayang Manuscript in the National Museum, Copenhagen, (unpublished). Dr. Voorhoeve tentatively dates the manuscript in the last part of the eighteenth century. Certain characteristics of the language are said by Dr. Voorhoeve to have been noted by Mlle. Guisnier as typically Kelantanese, and from an examination of the transcription, I would agree. Another possible example is the manuscript of Kuda Sumirang Sori Panji Pandai Rupa which was published in Kelantan in 1931. In the introduction, it is described as being at least 150 years old, (in 1931). (This book, of which I possess a copy, is described by Winstedt op.cit. 1949.) The book also contains certain features which appear to be Kelantanese. Regarding the "introduction" of the Wayang Jawa, see below.
2. See "Other Works".
3. Georg Jacob, Geschichte des Schattentheaters, im Morgen und Abendland, 1925.
4. B.H. Goelings, op.cit., pages 12 - 18.
5. Henri Marchal, "Théâtre d'Ombres à Siemreap", BSEI, xxxiii, 3(1958), pp.1-10; Dato Haji Rubin Sheppard, "The Khmer Shadow Play and its links with Ancient India", JMBRAS, xli, 1, (1968), pp.199-204.
6. See inter alia: J.W. Winter, "Beknopte beschrijving van het hof Soerakarta in 1824". (ed.) G.P. Rouffaer, BKI, 54, 1902, pp.15-172; R.W. Ng. Foerbatjaraka, "De geheime leer van Soenan Boneng, Inleiding, tekst, vertaling en toelichting". Djawa, 18, 1938, pp.145-181; A.J. Rosink-Wilkens "Bonige opmerkingen over de wajang-koelit voorstelling", Djawa, 19, 1939, pp.38-41; J. Heughebaert, "The myth of the young cowherd and the little girl", BKI, 117, 1961, pp.267-278; J. Ensink, "Rekhacarma, On the Indonesian Shadow-Play with special reference to the Island of Bali". Raghavan Felicitation Volume, Adyar Library Bulletin Vols.31-32, 1967-68, pp.412-441.
7. It should also be noted that the puppets are divided into right and left, according to the sides they support in the repertoire; this is parallel to the Javanese division into kiwa and tengen.

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1. The Balinese wayang has only one: Colin MacFhee, "The Balinese Wajang Koelit and its Music", Djawa, 16, 1936, pp.1-50; Personal observation 1969.
2. Jeanne Guisnier, op.cit., c.g. page 38.
3. Ibid, page 196.
4. Ibid, page 38.

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1. Some of the royal Kelantanese puppets were bought in this century.
2. Nik Mohamed Amin, op.cit., page 3.
3. Tengku Kassim, the Prime Minister's brother, was the last patron of the Wayang Jawa in Kedah; (interviewed in 1968). He was not aware of the two dalangs still alive.
4. See above and Jeanne Cuisinier, op.cit. page 78.
5. Many of the Kelantanese aristocrats amassed large collections of manuscripts, a few of which are now in the possession of the Devan Bahasa dan Pustaka. Tengku Kassim also stated that formerly the Kedah royal family eagerly sought wayang manuscripts.
6. According to Tengku Khalid and Nik Han, puppets were often designed by the patron. An interesting fact is that before the Second World War, puppets were often designed by imitating the Javanese puppets depicted on the cigarette cards of Thos. Bear and Son, London!
7. They could conceivably have been adopted later. Note also the term dalang.

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1. "The Suma Oriental of Tomé Pires", Edited by Armando Cortesão, Hakluyt Society, London, 1944. Vol I, pages 177 and 268.

CHAPTER TWO

THE CULTURAL CONTEXT

1. Economic Aspects¹

In Kolantan, by far the greatest concentration of dalangs is to be found in the padi-growing coastal plain. Towards the edge of the padi areas, dalangs become fewer in number until in the district of Ulu Kolantan no active dalangs are to be found.² (See fig.2) It should also be noted that in the other regions studied, all the dalangs interviewed resided in padi-growing areas. The wayang season thus begins in earnest only after the padi harvest, and extends to the beginning of the rainy season. The presence of a period of leisure time has, no doubt, favoured the development of the various dramatic genres found in these regions. During the past few years, the month of Ramadhan has fallen in the rainy season, which is convenient for the dalang, as the wayang is not performed during this month. A top echelon dalang may expect to receive invitations to perform which will keep him occupied throughout the season, playing every night except Thursday night, the eve of the Muslim sabbath, when performances are forbidden.

The traditional way of holding a wayang performance for entertainment purposes was that one man, a family, or even a village would shoulder the expense on some important social occasion such as marriage or circumcision.³ The dalang would not usually be asked to perform for more than three nights unless the hosts were persons of considerable means. This method is generally known as main peri (free performance, i.e. for the audience) and although still practised, is now somewhat uncommon. Main peri are, however, sometimes held by groups of persons wishing to sell refreshments at the performance, and they will share the expense of holding the show.

By far the vast majority of performances nowadays are organized as a business enterprise, and this method is termed main pajak. The result seems to be that the wayang is now enjoying a possibly unprecedented wave of popularity.¹ This has been remarked upon by many people, and I myself have noticed that in the last ten years the number of wayang performances appears to have increased considerably,² although, it is true, my previous investigations were not conducted systematically. This success of the wayang is in no way due to government help, for the state government, controlled by the Pan-Malayan Islamic Party, expressly discourages the wayang, and the Alliance, which controls the central government, although in favour of maintaining traditional art forms, does not or cannot interfere. The popularity of the wayang, moreover, cannot, it seems, be attributed to cultural nationalism expressed by support of a traditional Malay art form, for the wayang, on the whole, does not attract the more educated and sophisticated of townsfolk, who prefer to watch their televisions, and is, above all, the entertainment of the rural people; and very few dalangs are townsmen. In effect, it seems there has always been a demand, and the hard-headed Kelantanese business sense is now catering for it. It may be speculated that the gradual disappearance of the wayang in Perak, for example, is due to the fact that it is not run on such a modern commercial basis. The wayang also healthily survives in Patani where the same system is used as in Kelantan.

The mechanics of the system are as follows: a man with a conveniently situated piece of land will fence it off and erect a panagung. He will then invite a dalang and his troupe to perform. The agreement may be for a fixed period - a week or ten days - or alternatively it may be for an indefinite period, that is to say, as long as a profit is being realized. A very popular dalang may thus perform in one place for as long as several months. The troupe will be guaranteed a

fixed payment of M\$20 to M\$70 per night, depending on the distance from the dalang's home, the length of the period in which he is expected to perform and, to some extent, on his reputation.¹ Thus in an area fairly near home, a fee of M\$100 for three nights is normal. If, however, the period is as long as a month, M\$28 per night is more likely. When the troupe travels as far as Trengganu from a district such as Tumpat, M\$70 may be required. Transport and food are supplied by the host, (tuan tanah). If the location is situated no more than ten miles or so from home, the troupe may return home after the performance, leaving one member to sleep in the panggung with the equipment. Otherwise they will sleep at the location, usually in the panggung, returning home only after the series, before travelling to a new location; or if the series is a long one, perhaps on Thursday mornings, returning to the panggung on Friday afternoon. Well-known Kelantanese dalangs are invited to play all over Kelantan, including the Ulu Kelantan as far as Dabong; north Trengganu occasionally down to Kemaman, and even into Southern Thailand, mainly in the Narathiwat district. One-price tickets are sold at the gate, the cost varying between ten and thirty cents each. A licence must be obtained and tax paid. The licence fee and tax paid vary according to the estimated number of spectators, but the average is M\$1.50 per night for the former and 20% of the takings for the latter. The tuan tanah may expect, too, some rent from those wishing to sell refreshments in the enclosure. This system is also used by clubs and societies to raise money at various fetes and functions. A really good dalang's performance may attract 800 persons and be a greater draw than a local movie.²

An alternative method is for a dalang to rent the enclosure from the tuan tanah for M\$3 - \$4 per night and then organize the enterprise himself. Although at first sight, this might appear to be a more rewarding method,

it is not popular with the majority of dalangs, for there are all manner of headaches and problems to be dealt with, and the fear of rowdiness and quarrelling in the audience is an ever present concern. If the dalang is organizing the show himself, this then becomes his responsibility. Moreover, he will have to employ extra hands to man the gate. Thus, dalangs who rent enclosures are generally the less successful ones who have not received invitations to perform. Before describing the division of the fee, some remarks are necessary regarding the troupe.

The number in a troupe is theoretically twelve, excluding the dalang.¹ In practice, however, it is common to find nine to eleven including the dalang. Only ten are needed to play the instruments. The other two would, in theory, assist the dalang but financial considerations ensure that no unnecessary labour is employed, and one musician may sometimes assume responsibility for two instruments, or an instrument may be dispensed with. The troupe is not a family group, and although there may be members related to the dalang - if they originate from the same village² there is likely to be some family link - a majority are not usually relatives. Troupe members (panjak) often do not remain with one troupe for long, and although there are those who remain in the same troupe for ten years or more, there is generally much movement of musicians between troupes.

The division of the fee among the members of the troupe is effected by the dalang. The method varies somewhat from dalang to dalang but the principle is the same. The owner of the equipment - puppets, screen, instruments and often a loud-speaker - who is nearly always the dalang, first takes a percentage of 10% - 20% of the total fee and this is termed the perkakas (equipment [fee]). The remainder is then divided among the performers, each being paid according to his function and skill, the dalang and player of the serunai receiving the largest shares,

and the other musicians receiving more or less according to their skill, or all the latter may receive the same amount. Thus if the fee is M\$30, perhaps 10% perkekas, i.e. M\$3 will go to the dalang. Let us say there are ten members in the troupe, and the dalang takes three shares, gives two shares to the serunai player and one to the rest. The remaining M\$27 gives thirteen shares of M\$2. Thus the dalang receives M\$6, the serunai \$4 and the rest \$2 each. The extra dollar may then be shared by the top musicians. The dalang will have thus earned M\$9 from the one performance, which is three times the amount earned by an unskilled labourer in one day.¹ If a dalang is much in demand, he may expect to perform from February to August with few breaks, except for a day or two for travel and rest between bookings, and when performances are cancelled due to rain, a not infrequent occurrence. After August, the pace slackens somewhat until November when the monsoon arrives.

More effective government control is exercised on the performances of the wayang in Kelantan than in other areas. In Thailand, ineffective administration often makes it possible to evade fees and taxes. In the other states of Malaya, moreover, wayang performances occur, as often as not, without licences, for the infrequency of performances appears to allow the authorities to turn a blind eye on these occasions. In Kelantan, moreover, more control is noticeable over the duration of performance, and the play must end by midnight. In other areas it often continues until much later, even to dawn. The restriction in Kelantan may, however, be a blessing in disguise, for the dalang's working time is reduced to three hours, yet payment is not noticeably less than in other areas.² The shorter duration brings the wayang into line with other more modern entertainments; moreover, it is possible for performers and audience to obtain some sleep after the performance.

A dalang may also expect some small financial return from teaching, but a successful dalang will not sacrifice much time for this, preferring to teach perhaps one pupil in his spare time. It is not the normal practice for the teacher to demand a fixed sum for teaching, but the pupil is expected to give small presents from time to time, pay his fares, feed him when he visits the pupil, and give him money for cigarettes and such like. It is clearly more profitable to teach a group.¹ The main payment comes when the pupil graduates (pelimau)² and here the minimum is M/12 and often more, plus an assortment of gifts. There are, however, certain dalangs who demand a fixed payment, and one dalang, Ja'afar, of Bukit Tungkul, Pasir Mas, declared that a class of under ten pupils paid him M/300 in three months, but this seems an unusually high price and other dalangs, hearing of this, refused to believe it. Another source of income for some is the making of puppets for sale. The majority of dalangs make their own puppets, but it is quite common for dalangs to buy puppets from other dalangs, and few sets of puppets are entirely the work of one man.³

Very few dalangs, even of the top echelon, live entirely on their income from the wayang and those that attempt to do so have a meagre existence during the rainy season when they are forced to live on what has been saved during the wayang season, and this is seldom much. The great majority of dalangs and all the musicians have a secondary occupation, and where a dalang does not enjoy much success, the wayang will be his secondary occupation.⁴ Secondary occupations fall into two categories: the "secular" and the magic-religious. The majority state their secular secondary occupation to be kerja kampung, "village work" which implies tending their patches of land, usually padi, and some livestock - cattle and water-buffaloes - which they or their families tend. Other dalangs are occasionally found as trishaw-peddlers and

labourers and one, S...d of Kota Bharu district, ran a brothel!

The other type of secondary work, which may be done in conjunction with a secular occupation is that connected with magico-religious practices. Thus approximately 60% of Kelantanese dalangs over 35 years of age interviewed practised, in their spare time, as general purpose bomoh and/or as bomoh of main puteri (spirit mediumship), but less - approximately 35% - dalangs under 35 years perform these functions. Instances of dalangs functioning as bomoh were also found in the other areas but figures obtained are inconclusive. It seems, however, that in Patani, less dalangs - especially of the younger generation - than in Kelantan are also bomoh.

The economic lot of the Malay dalang is usually little better than that of his fellow peasants. Dalangs rarely seem to grow rich on their incomes from the wayang, and their homes are no grander than those of their neighbours.¹ Those dalangs who own no land and have no regular secondary occupation are usually in considerably worse financial straits than their fellows.

2. The Dalang in Society

a. The Social Background. As has already been mentioned, almost all dalangs are of peasant stock. Few have had much formal education and a majority are illiterate or semi-illiterate. (See fig.5). These figures require qualification.

A	B	C	D
Under 35 years	35-50	50-60	Over 60 years
50%	10%	30%	55%

Fig.5 Literacy in Jawi script²

Those literate in groups C and D are usually only capable of reading and writing very haltingly, whereas those in group A are generally much more fluent. Perhaps 10% of dalangs under 35 years can read romanized Malay, but of older dalangs, I know only one (Karim, 50 years) who reads

this script. It is interesting that older dalangs tend to be more literate than the middle age group. As we have seen above, older dalangs are also more likely to be bomoh - although here the middle age group is included¹ - and this seems to indicate that the older generation of dalangs tended to have a wider range of ilmu (knowledge) and specialized less than the younger dalangs.² In Patani, similar findings were obtained for groups B, C and D, but in group A the majority read Thai, and sometimes better than Jawi Malay. In Kedah, of five dalangs, all are literate, two in Thai and three in Jawi. In Perak, half read Jawi, half are illiterate.

None of the Kelantanese, Trengganese or Perak³ dalangs interviewed speak any language other than Malay, and even in Patani, where "Thaizistich" is in full swing, few Malay dalangs over 30 years could speak more than a few words of Thai. In contrast, however, dalangs under 30 are usually fluent in both languages. In Kedah, the majority are bilingual in Malay and Thai.

As stated, well known Kelantanese dalangs perform in all parts of Kelantan, in Trengganu and even into Patani. Kelantanese dalangs once performed as far as Kuala Patani,⁴ but Malay irredentism has caused the Thai government to limit travel to this area by Kelantanese.⁵ Otherwise few Kelantanese dalangs have travelled very far away from home, some having never left the state. A few have visited Kedah, but never, as far as I know, to perform there, rather to assist in the rice harvest. A handful of dalangs have been to Kuala Lumpur to perform on occasions of state, and Karim tells of his visit to Brunei, where he was invited to perform. Dalangs from other areas do not appear to perform outside those areas, excepting Patanese dalangs who very occasionally appear in Kelantan.

Youngest-born children seem to be slightly more likely to become dalangs than their elder siblings, 38% of those interviewed being

youngest-born.¹ It may be that a youngest-born child is more easily spared from assisting his parents on the land than his elder brothers. Only very rarely does a woman become a dalang and at present there is only one female dalang in Kelantan, Mok Nab of Kampung Badam, Kota Bharu. She has enjoyed little success and played only one season; the novelty of seeing a woman perform soon wore off and her equipment is now in pawn. I know of only two other cases of female dalangs, one of whom was a Patanese. Both are now dead.²

Approximately half of the Kelantanese dalangs interviewed were sons of performers of various genres such as Mak Yong, bersilat, main puteri, dalikir robana, bonohahip and Wayang Siam (dalangs or musicians). Perhaps 18% of dalangs are also sons of dalangs but I know of only one -- Jambul -- whose grandfather was also a dalang,³ and the dalangship is not hereditary.⁴ Although a few dalangs are the sons of haji and lebai (holy man, pious individual), this is fairly uncommon. Findings in other areas were similar, though less detailed.

On the whole, Kelantanese dalangs seem to marry more often than laymen.⁵ Few ever have more than one wife at a time but this is compensated by the rate at which they change their wives. We must take into account, of course, that the annual divorce rate in Kelantan is about 65%, but dalangs seem to be above average. It is not rare for a dalang of 25 years of age to have had five wives, and the champion, as far as I know, is Jambul, aged 72 years, who has had thirty official wives. A number of dalangs also have the odd casual affair, usually with divorcees. The explanation for this state of affairs may possibly be that a dalang is offered more temptation and opportunity than men in other callings. On the one hand he is regularly away from home and on the other, it is an often mentioned thing that some women are easily prone to become infatuated with a dalang and will offer themselves to him

at the first opportunity. It is thus, that on the whole, wayang performers¹ have a not altogether undeserved reputation for loose morals.

All Malay dalangs acknowledge themselves to be Muslims, and none deny the doctrines of Islam; and although many of their side beliefs are far from orthodox, they do not consider themselves heretics. This question of belief, however, will be discussed below, and here we are more concerned with outward observances. This is a delicate and difficult subject to investigate, and I have no precise figures. A number of dalangs do not fast during Ramadhan but the majority probably do.² Likewise, regarding compulsory prayer, both daily and Friday, some are lax while others are regular, although I feel that a majority, at least in Kelantan, tend to be somewhat lax in observing these times of prayer. When a dalang readily admits to not observing these tenets of Islam - and it is rarely that he does - his reason will be that he is lazy, and he will acknowledge this is a dereliction of duty. No dalang has ever informed me that his laxity is due to a lack of belief.

The wayang is disliked by the more conservative religious elements in Kelantan and is discouraged by the party controlling the state government, the P.M.I.P.,³ which is the mouthpiece of these sentiments. This party has attempted unsuccessfully to ban the major wayang ritual, the berjama⁴ and it is interesting to note that all the Kelantanese dalangs interviewed declared their support for the opponents of the P.M.I.P., the Alliance, as they feel that U.M.N.O. (the Malay section of the Alliance), has a more liberal outlook on religion and does not oppose the wayang, rather professes approval of it. The religious conservatives oppose the wayang for a number of reasons. One factor is the alleged prevalence of loose morals among wayang players, but the main reason is that the wayang ritual and practices, which include trance dancing and possession by the jembalang (souls or familiars) of the puppets, the

incantations and making of offerings to dewa (demi-gods), infidel jins and ghosts, are considered to be violently opposed to the teachings of Islam; and belief in these beings, especially Sang Yang Tunggal¹ often identified with God, and in the efficacy of devotions made to them, is considered shirik (giving a partner to the One God). The dalang, however, argues that these practices are merely ikhtiar (means to an end, a course of action) and that they are done in the name of Allah, for at the beginning of such rituals, one or more short Koranic verses are usually recited. The role of the rhythm of the orchestra in inducing trance is recognized as being so significant by the opponents of the wayang, that they often state that their dislike of the wayang is due to the effect of the music, not merely played in the ritual, but even in performances held only for entertainment, and they speak in disturbed tones of those persons, who "on hearing the first strains of the orchestra, are unable to control themselves further but rush down from their houses to the place of the performance, and sit, almost mesmerized, until the end of the show".

It is interesting to note that in Trengganu, Perak and Kedah, there appears to be little opposition to the wayang from conservative religious elements, and indeed there are dalangs who support the P.M.I.P.² One reason for this lack of opposition may be that the ritual side of the wayang has lost most of its importance and significance; yet I feel that another and equally valid reason is that the number of dalangs is so few and performances so occasional - at least in Perak and Trengganu - that the wayang is not considered to constitute a serious threat to the spiritual well-being of the populace. This conclusion is arrived at after an examination of the question in Patani where the ritual has also lost much of its importance, yet the wayang is still very popular. Here we find the attitude of the

religious conservatives is still very much against the wayang and the reason often given for this is the mesmerizing effect that the wayang and its music are alleged to have over many individuals.

From our above remarks, we see that it is possible to speak of two extremes in Kelantan: at one end of the scale are those, who, although acknowledging themselves Muslims, are inclined to be lax in their observances, and are able to hold a large number of beliefs, manifestly non-Islamic, but which they feel can be compatible with their belief in Islam; who indulge in various ritual practices which, again, are non-Islamic, and are more likely to make vows to perform such a ritual on fulfilment of a wish rather than to have performed some Islamic practice such as sembahyang hajat (prayers for an intention). At the other end of the scale are those who eschew any belief which they believe is tainted with unorthodoxy. These are the two extremes. The great majority of Kelantanese, however, have views regarding belief and practice which place them at various points between the two poles, and although more dalangs are nearer to the former extreme, there are a few who refuse to go into trance, and even one, Ismail bin Awang, of Tanah Merah, who scoffs at the idea of ghosts! I have heard of no dalangs, however, who were also haji, and when one meets a haji who was formerly a performer of some genre, he usually stresses the fact that he has "repented" (ninta tobat), as in the case of Ja'afar's¹ father who was previously a Mak Yong performer.

b. The Dalang's Role. It will be seen from the above remarks that the wayang is not always a mere entertainment in the western sense. In the geographical areas under study, the exponents of the various dramatic genres, including Wayang Kulit, Main Puteri and Mak Yong,² have a dual role in society: entertainer and spirit medium. In main puteri, the latter role predominates, although the ritual still retains entertainment

value. The prime role of the Wayang Siam dalang and Mak Yong performer in society is, however, that of entertainer and soother of cares.¹ A dalang may perform between 200 and 300 shows during a year, of which it is unlikely that more than one or two will be held primarily for other than purposes of entertainment.

In a sense, of course, every series of wayang performances is a ritual in that before the start of the series, offerings are made and invocations directed towards the denizens of the spirit world, and, although not especially to the jembalang of the puppets, these are considered to be included. The intention here is to placate the spirits and thus ensure harmony during the show. Further the dalang usually possesses various formulae to make his performance appear attractive. There are also several ritual exigencies which should in theory be observed but often are not, as for example the direction in which the panggung should face.² In practice, this exigency is often disregarded, especially now that it is often the tuan tanah who erects the panggung, and if the direction is unsuitable, the dalang is unlikely to object. The rituals preceding a regular wayang series possess, to some extent, the same type of function as, for example, the offerings and invocations made before a fishing trip; the performance itself is most definitely entertainment for humans, not spirits.

The magico-religious role of a dalang assumes greatest importance during the berjamu (feast to spirits) rituals. Of these, the menyemah³ has as a major aim, the warding off of the threat of cholera by the propitiation of local spirits. Here the dalang symbolizes the collective aspirations of the inhabitants of an area and by performing the menyemah, some collective action is being taken, through the dalang, to interpret and combat an explainable danger where otherwise there would be blind fear of the unknown.

The function of the (monyemah) berjamu ritual of the Wayang Siam, although similar to that of main puteri, differs from a regular performance of main puteri, however, in that more emphasis is placed on propitiation than exorcism.¹ The dalang is not setting out to diagnose and cure an ailment by banishing the cause; he is averting a possible threat. It is clear, therefore, that his reputation as a dalang will not usually include striking instances of magic ability to cure, as may be encountered in the case of bomoh.² His prowess in performing his magico-religious role depends more, therefore, on his performing correctly the ritual, which is far more constant in procedure and content than other performances of mediumship.³ The question of the dalang's role in the magico-religious sphere is, however, complicated by the fact that a majority, at least of older dalangs, perform as secondary occupations the functions of bomoh puteri or general bomohs and although this may, to some extent, be regarded as an extension of his magico-religious role as a dalang,⁴ the secondary role is not generally regarded as an intrinsic part of being a dalang, although it may enhance his reputation as an individual.

Many dalangs consider themselves to be superior, in the magico-religious sphere, to bomoh puteri or general bomoh. This opinion is not, however, shared by other bomoh or by the general public with regard to dalangs as a group, for the individual in distress will turn to the bomoh for help, not to the dalang. In fact, dalangs, in common with other performers, are regarded, to some extent and in certain spheres, as among religious conservatives and ^{by} some townspeople, as inferior beings. When not performing, a dalang's private life differs little from that of his fellow villagers. He will gain little status merely through filling the role of dalang. It is his ability and skill as a dalang that determines the amount of respect and admiration he receives from society. In this evaluation of a dalang by society, the main criterion is his skill as

an entertainer, not so much his skill as a spirit medium. This may be illustrated: Hassan bin Omar (of Kedai Buluh, Kota Bharu district) is a highly skilled entertainer but has little knowledge of the magico-religious aspect, even employing an older man to recite the invocations before a regular performance. Although aged only 25 years, he is considered by all age groups to be far superior a dalang to the sons of Jambul and Amat Ismail (Jelawat, Bachok) who lack skill as entertainers but are able to perform all the major wayang rituals.

If, of course, a dalang is a competent ritual performer in addition to being a skilled entertainer, his reputation will be further enhanced. In a few cases, a dalang's popularity as an entertainer may, to some extent, be attributed to his ilmu¹ (knowledge, here of magic). Thus, of Awang Lah's puppets in action, it is often said by spectators, as here voiced by Hassan bin Abdul Rahman (Kota Bharu, and a pupil of Jambul): "The more we watch them, the more attractive they appear. Eventually we can't take our eyes off them. That's because of his magic knowledge."

Regarding the other areas under study, the dalang's magico-religious role is of much less importance generally than in Kelantan; the berjamu is rarely if ever held and even the invocations at the beginning of a regular performance are now largely dispensed with.

The dalang was described above as "the soother of cares". In common with the tarak selampit (folk story telling) and the Mek Yong, the wayang is performing a traditional function: the dalang creates a fantasy world to which the spectators may escape from the drudgery of daily life. The dalang is rarely a social critic. Little political satire or propaganda is found in performances. This is in no way due to government repression, for in Kelantan the sympathy of dalangs is with the central government (which controls security). One reason advanced by several dalangs is that although the P.M.I.P. is opposed to the wayang,

the audience is very likely to contain P.M.I.P. supporters, and the dalang is being paid to entertain, not annoy, the audience. A dalang will usually only make political comments when he knows his audience, as for example, in the case of a dalang performing for the local U.M.N.O. club, or a small-time dalang performing in his own village. When remarks of this nature are made, it is usually as an aside and not as an integral part of the drama. Otherwise, the dalang, who may travel all over the state to perform for a variety of audiences, tends to be wary of such comment. An exception to this is Karim, who performs once a week on the radio! He regularly alludes to the P.M.I.P. -- but in very veiled terms -- when speaking of characters such as Maharaja Nana, whom, for example, he described as "a cruel dictator oppressing his subjects and allowing them no freedom". It may be noted that Karim is generally far more politically aware than most dalangs.

The above remarks also appear to be valid for other areas, but there research was less extensive. In Kedah, Hussein of Pedu was heard to make certain remarks concerning the coming election, but it seems likely that he fits the category of small-time dalang performing at home, for the performance was held in Pedu. In Patani, the U.S.I.S. in Yala has filmed a performance of the wayang given by Hussein of Rusa, Yala. The script for this was written by an American and translated into Malay. The content is, of course, anti-communist propaganda, and it appeared to me to be most unsubtle. Apart from this (foreign inspired) instance, I did not encounter political comment in other wayang performances in this area.

Chapter II.

Page 43

1. As stated, this study is centred on Kelantan but comparison with other areas is provided where necessary.
2. Two dalangs, Mat of Hanik Urai and Deraman of Fahi, may be mentioned. Both are migrants from the Kota Bharu and Pasir Mas districts. Mat died recently. Deraman, a dalang tiru, (see Chapter III), has not performed in Jlu Kelantan. In 1968, however, the ubiquitous Jambul (see page 70) began a group class at Batu Jong.
3. Not, however, restricted to rites de passage; never, moreover at funerals.

Page 44

1. The number of dalangs also appears to be increasing. Of all Kelantanese dalangs interviewed, and chosen largely at random (see page 19), the following figures seem to indicate that more persons are becoming dalangs than before. These figures should, however, be regarded with extreme caution, for many of group A learnt by group method and some of these may fade into oblivion (see Chapter III). Although our definition of dalang is anyone capable of performing a full drama, and included failed dalangs, the latter were known to be dalangs and only thus was I directed to them. There may however be others of age groups B, C, D and E who, although they have studied some dalangship, are not now known to be dalangs.

A. Became dalangs within past three years	B. Age* Under 35	C. Age* 35-50	D. Age* 50-60	E. Age* Over 60
25%	21%	22%	15%	16%

Fig.4 Age Group Percentages

* excluding members of Group A

2. Theoretically, it should be possible to gauge the increase by comparison of licence records. Apart from the fact that these were not easily available, various factors, such as possible inefficiency, fluctuations in the degree of control exercised and evasion make conclusions from such a comparison most unreliable. This is illustrated by the register of performers once kept by the sultan's office (up to 1959) in which only eleven Nayang Siam dalangs are listed! These figures, apparently, were unfortunately used by Kijang Futeh in "Talib the Boy Dalang", The Straits Times Annual, 1967, pages 62-63.

Page 45

1. A dalang will be invited because of his reputation but this will not necessarily ensure a higher fee, and the other two factors are the major ones.
2. For example, my friend Mr. Douglas A. Raybeck of Cornell University, counted the audiences at an open-air cinema showing "Hercules" and at

a wayang performance given by Awang Lah on the same night at Wakaf Baru, Tumpat, and found that 800 (approx.) attended the wayang, whereas only 100 (approx.) attended the film.

Page 46.

1. As in Rama lakon of the Balinese wayang, according to Dalang Pan Robin of Krambitan, Tabanan, Bali (March 1969).
2. Often the troupe members are quite scattered. Karim of Kota Baru cycled over fifteen miles in one afternoon to summon his troupe when a sudden change of programme was made.

Page 47.

1. The apportionment of the fee depends largely on the dalang's generosity. The most generous method would be for the dalang to divide the fee equally between troupe members, including himself, after taking the perkakas. This is done by Omar of Ghabang Empat, Tumpat. Exploitation of troupe members by dalangs is not uncommon. Awang Lah was keen to form a dalang's association until I explained that this would also protect the rights of the musicians!
2. In Patani, for example, where the same system is employed, a performance costs RM10-RM500 (US\$15-70) for a whole night's work which approximates charges in Kelantan, although perhaps in Thailand the purchasing power is somewhat greater. In Patani, it seems that performance fees are less fixed than in Kelantan, and depend more on the dalang's reputation.

Page 48.

1. See Chapter III.
2. See Chapter III.
3. In Patani, 25% of dalangs interviewed (all under 40 years) bought all their puppets from other dalangs and from craftsmen, not dalangs, who specialize in carving puppets.
4. As with all Perak dalangs interviewed.

Page 49.

1. In Java, dalangs' homes are sometimes conspicuously better than their neighbours'.
2. These figures are based on the dalangs' own information, for it was obviously impossible to test every dalang's literacy. Thus, although seemingly revealing a trend, the figures should be considered as no more than an approximation. It does not appear that the Japanese occupation is a major factor in the low figure for group B.

Page 50.

1. See page 49.
2. The younger dalangs' greater literacy is, of course, due to improved educational facilities.
3. See, however, page 13 note 6.
4. A few migrants from Kelantan, e.g. Awang Senik of Gersik, Patani, and Salleh of Golok, are found scattered through Patani; they still perform the Kelantan Wayang Siam type.
5. The fear of bandits also seems to discourage Kelantanese dalangs from performing in Thailand; thus Karim, for example, refused to travel to Narathivat.

Page 51.

1. Figures in other areas were inconclusive.
2. Female dalangs are apparently not unusual in the Nang Talung.
3. His great-grandfather was a lebai!
4. See Chapter III.
5. This also seems to be valid for Patani but figures from other areas are lacking, due to insufficient research on a somewhat delicate subject.

Page 52.

1. Other performers, especially Mak Yong, have a similar reputation.
2. The vast majority of Kelantanese from all strata of society do seem to fast.
3. See page 44.
4. It is only possible to perform this by disguising the reason for performance in the application for licence.

Page 53.

1. See page 309.
2. e.g. Yusuf bin Muda of Kuala Trengganu and Abu of Solama, Perak support the P.M.I.P.

Page 54.

1. Of Bukit Tungkul, Pasir Mas.
2. The fact that the Mak Yong also has a beriamu ritual similar to that of main puteri and Wayang Siam is not generally known.

Page 55.

1. Jeanne Cuisinier, op.cit., page 196, having apparently witnessed mainly ritual performances, has been led to dismiss the art and skill of the dalang as merely having the function of "entertaining the spectators while waiting for the night of sacrifice".
2. See pages 21-22.
3. The other berjamu: polimau and pelepas niat (see Chapters III and XII) also involve propitiation, but it is menyemah which is performed expressly for this purpose. Whereas polimau and pelepas niat usually only directly involve a very limited number of individuals, with menyemah, a much larger group of people are concerned. It is usually held in the dalang's own village, although villages without a dalang may invite one from outside. In the former case the dalang may propose the menyemah, in which case he will finance the performance, although usually with financial and material aid from others. See further Chapter XII.

Page 56.

1. See Chapter XII.
2. Although the making of ayer tawar ('holy' water) in the berjamu overlaps with the bomoh's function. Moreover, an outbreak of cholera directly after a menyemah might not enhance his reputation!
3. See Chapter XII.
4. For example, main basih, a type of spirit mediumship; this is sometimes performed by dalangs, though not as part of the shadow-play performance. [J. Cuisinier, Dances Magiques de Kelantan, Paris, 1936, p.35, confuses basih with berjamu.] From the account of J.D. Gimlette [Malay Poisons and Charm Cures, London, 1923, p.90] we gain the impression that basih is performed only with wayang puppets. Rentse ["Majaphhit Amulets in Kelantan", JMBRAS, xiv, 3 (1936) pp.302-304] points out that amulets may also be used. The commonest item used, (at least nowadays) however, is a giri leaf, and the majority of performers are not dalangs. A non-dalang performer may, on occasion, use wayang puppets. As noted by Gimlette, a figure commonly used is Semar from the Wayang Jawa.

Page 57.

1. The dalang uses various formulae to achieve this, but they are secret and this alleged power is not regarded as derived from ability in the ritual performance. Nevertheless, for the public, his ability as a medium provides an external manifestation of his skill in the whole magico-religious sphere.

CHAPTER THREE

TEACHER AND PUPIL

The vast majority (94% of all Wayang Siam dalangs interviewed) state that they learned their art from a teacher, (guru). The few exceptions to this are dalang tajali (dalangs by revelation) and dalang tiru (dalangs by imitation). The former are those who claim that the gift of dalangship descended miraculously upon them. No such dalangs were found in Kelantan but the term is known. The attitude of orthodox dalangs towards dalang tajali was voiced by Jambul, an eminent member of the profession, with the words, "A child without a father is usually known as a bastard". Two Patani dalangs stated that their teachers were tajali and two Perak dalangs claimed that they were themselves tajali.¹ In practice there appears to be little difference between the dalang tajali and the dalang tiru, who is a dalang who has had no formal instruction but who imitates the performances of dalangs he has observed. It appears that the title tajali is merely a grandiose way of explaining that a dalang has no teacher, and dalang tajali are considered to be dalang tiru by most orthodox dalangs in Kelantan, at least. Those who acknowledge themselves to be dalang tiru are usually semi-amateurs² without pretensions, who may put on a show for friends and relatives, as for example, Hussein (Kuala Besar, Kota Bharu) and Deraman (Pah, Ulu Kelantan). The child who plays with his home-made puppets is termed a dalang budak (child dalang) and falls into the tiru category. If he decides to turn professional, he may later find himself a teacher or may consider this unnecessary. One dalang budak who has become very well-known in Kelantan is Dollah Baju Merah (Kemamin, Kota Bharu district).

Dalangship is thus learnt from a teacher. This teacher is, however, rarely the dalang's father and there does not appear to be a tradition of the art being passed down from father to son through the generations. In the small number of cases where a dalang's father was/is also a dalang (about 18% of those interviewed), only six recognise their fathers as their teachers,¹ and of these, four are the sons of two famous dalangs.² Although the other sons of dalangs may have initially learnt some of the rudiments from their fathers, their formal study was under another dalang, often one of greater repute. Further, although the concept of menanggung pesaka (bearing what is handed down) is understood, only rarely is this taken to mean that a dalang receives his knowledge from his father in some miraculous way: I met no cases of this in Kelantan but heard of one in Trengganu -- now deceased -- who claimed this.³ Very often, the term menanggung pesaka is merely used in the sense of "follow in father's footsteps", as with Hassan bin Omar who studied to be a dalang (with Awang Lah and Karim) only after his father's death.⁴

An individual may wish to become a dalang for various reasons, but the primary motive is nearly always that he experiences intense pleasure from observing the wayang and that he has the urge and angin to perform himself. Angin, generally meaning "wind", here has a more specialized sense. It implies not only a strong penchant for the wayang, but also a susceptibility to be moved greatly by the rhythm of the orchestra and a capability of identifying oneself completely with the characters of the drama, causing one to experience intense emotion. If an individual does not control his angin, he may lapse into a trance, a state of auto-hypnosis, which in the berjamu ritual, is deliberately induced. This angin is not considered to be a hereditary spiritual power; anyone may

have it, even non-Malays. Thus Eh Ho (Batu Jong, Ulu Kelantan), a Hokien "kampung Chinese" is considered by his teacher Jambul to have excellent angin.¹ Thus, although all dalangs are, in effect, professionals, it is the possession of angin which usually determines an individual's decision to become a dalang more than the prospect of financial gain; and four dalangs have stated that if they do not perform, they fall ill. Moreover, one sometimes encounters unsuccessful dalangs, as Samad and Mat Dahan, both of Kota Bharu district, who on two occasions were prepared to perform free of charge.

Prospective pupils are usually young - in their late teens or early twenties, but there is no rule about this and several dalangs learned in their thirties. There are two paths to becoming a dalang. An individual may join a dalang's troupe, learn to play an instrument - eventually several - and become one of the panjak (musicians). He may then progress to becoming the dalang muda ("young or deputy dalang") and play the prologue performed before every show. After several years of this he may aspire to become a dalang. He will then build a panggung (operating box) and invite the troupe's dalang (or even another dalang) to enrol him as a pupil. This enrolment is performed in a ritual called peturun dalang (bringing down the dalang [ship]) in which the teacher sits behind the pupil and recites various invocations - which may result in the pupil's entering a trance - with the aim of opening the channels, so to speak, through which the teacher's knowledge will be imparted. After this the teacher will visit him regularly and instruct him in the art. He may well continue as a member of the troupe until he receives a padah (invitation) to perform elsewhere as a dalang in his own right.

The second method is to build a panggung and invite a teacher without previously joining a troupe.² Here it is common nowadays in Kelantan³ for a group of people to agree to learn together, sharing expenses.

All may learn dalangship or a number may learn only to play the instruments. Although this road to "instant dalangship" is increasing in popularity, the quality of the resulting dalangs is somewhat uncertain due to lack of experience and perhaps only one in three will attain any degree of success as dalangs. In the case of a troupe member learning dalangship, the teacher will probably not devote very much time to formal instruction, especially if he is a successful dalang much in demand, and instruction will be given when convenient. When, however, a group of pupils invite a teacher to instruct them, this teacher is likely to be a dalang with plenty of spare time, thus one not in great demand. This may be due either to the fact that he is too old to perform or that he is not a successful dalang. Thus, although considerably more time may be devoted to instruction, the quality of this instruction, especially from an unsuccessful or senile dalang, is unlikely to be very high.

The methods of instruction and content of the lessons will now be discussed. The instruction may be divided into two categories : luar (external) and dalam (internal). The external includes all the skills and knowledge which are required to give a performance. The internal, considered no less important, possibly more so, consists of various formulae and usages designed to jaga diri kita (take care of ourselves). These, which are secret, include various charms to make oneself and one's performance attractive to others, to ensure harmony and to prevent quarrelling in the audience, this latter often a very real threat in Kelantan and Patani. It may be noted that the skills required to give a ritual performance are considered to fall into the external category; likewise the invocations recited before a series.

In accepting a pupil for instruction, a dalang will declare that the candidate should have angin for the wayang, possess a pleasant and versatile voice, though now with loud-speakers, not necessarily a loud

one; he should be loyal, have a good character and a reliable memory. In practice, however, the teacher is not very likely to refuse to instruct a prospective pupil, at least in the external knowledge, for the gaining of pupils is a source of both prestige and some financial benefit. The real assessment of the pupil's character comes, however, before the dalang decides to impart his internal knowledge, and a pupil may wait ten years or more before receiving this. A hint of disloyalty will ensure that he never receives it. Moreover, several dalangs have stated that a teacher never imparts all his knowledge to a pupil.

After the enrolment ceremony of peturun dalang, the instruction begins. The major part of this will take place on the pananggung; conditions will be similar to those of a regular performance and a small audience is sure to gather. A pupil who has been a troupe member will naturally require far less instruction than a complete novice, although even the latter will be familiar with the wayang and fond of it, for otherwise he would not be learning the art. The troupe member pupil, then - especially if he has been a dalang muda - will probably be capable of performing after a fashion. The teacher's role will then be to sit behind and give criticism and instruction where required. It is considered kinder to give this criticism afterwards and in private but in practice it is often delivered immediately and with passion! The complete novice, however, will require far more instruction. He will be taught the correct way to sit, the handling of the puppets, the different voices necessary, the wayang style of speech, singing and repertoire. There is little theoretical instruction and the method is demonstration and imitation. It is usual for the pupil to commence by learning to perform the prologue of the dalang muda. This is considered an ideal piece for teaching purposes as it contains all the basic movements of the puppets required for a performance of the wayang.

It also contains a variety of voices to be used and contains pieces to be sung. Moreover, by virtue of the fact that the form of this prologue - unlike that of all other wayang dramas - is relatively constant, the pupil merely has to learn his "lines" and has no necessity to think of what to say next. He is thus able to concentrate on the techniques of manipulation and voice change.

As soon as the pupil has learnt the barest rudiments, he is told to perform any snatch of story. This may be narrated to the pupil by his teacher or the pupil may learn it by watching a regular performance given by his teacher or even by another dalang. The aim here is to teach co-ordination of hands and mouth and to enable the pupil to improvise and to deliver a long flow of speech without stammering and stopping. This ability to speak continuously is considered essential, and rather than lapse into silence, one may even speak near gibberish to maintain the flow.

Dalangs generally declare that the pupil should also be taught to perform the basic part of the repertoire, the Cherita Mahraja Wana, as a fundamental part of his instruction and, in fact, many dalangs state that they did perform this tale as pupils, but it is generally noticeable that they are older men, usually over forty years of age, and in practice today, pupils seldom¹ perform Mahraja Wana, but rather limit themselves to ranting stories. All agree, however, (whether this be merely lip-service or otherwise) that a knowledge of Mahraja Wana is essential, and Amat Ismail summed up the general attitude with the words, "No man can call himself a dalang until he knows the story of Mahraja Wana", for this is the root, trunk and branches from which the ranting type stories sprout, and it is in this story that we are told the origins of the chief characters and the ancestors of the chief characters found in the ranting stories. It is this knowledge of origins which is considered

to be of paramount importance in the repertoire, for only by knowing the origins of his puppet characters can he be the dalang, the controller of the puppets. In the course of instruction, therefore, although pupils may tend to perform Mahraja Wana far less than was once the case, they are very likely to be told the origin of the chief protagonists, and eventually they may be told the whole or part of the story of Mahraja Wana.¹ It may thus be said that the majority of even the younger generation of dalangs have at least an idea of the origins of the major characters and usually an outline knowledge of the basic part of the repertoire, although they may never perform it. It may be that the younger generation will fill out their knowledge of this basic part during the course of their careers.²

This latter remark brings us to the discussion of a most important point concerning not only the handing down of the repertoire but, indeed, of the whole compendium of knowledge, internal and external, of the wayang. A comparison of the repertoire, performance and ritual of a dalang with those of his teacher revealed, in every case examined, considerable differences. There are several reasons for this. A dalang rarely if ever learns everything from one source, and it is not unusual to have had more than one teacher, Yusuf bin Awang Mat (Desut), having had nine! As noted above, a novice may learn the rudiments from a relative or neighbour who knows a little dalangship, and then join a troupe or have himself accepted as a pupil by a dalang of repute. He may betake himself to several well-known dalangs in turn; he may learn pieces of repertoire from persons who are not even dalangs but are familiar with versions of the stories. He may be a practising dalang and then accept another, older dalang as his teacher merely in order to learn something of the internal knowledge. The latter is not necessarily specially intended for use in the wayang and Awang Lah, for example, uses magic

formulae obtained from a teacher of Manora (Thai musical drama). Islamic formulae, too, are sought from lebai. Most dalangs witness performances of other dalangs, and pieces of repertoire and points of technique are gleaned in this way. It is clear, therefore, that every dalang's knowledge resembles, to a greater or lesser extent, a pot-pourri gathered from several sources. On being asked the name of his teacher, a dalang will give the name of the teacher under whom his formal instruction was conducted. Where a dalang has more than one teacher, he may admit this, or he may only acknowledge one, usually the most famous one or the teacher who "initiated" (pelimau) him. It is thus somewhat confusing at first when, as is very often the case, a dalang insists that everything he knows is from his teacher and yet comparative work shows that this is untrue. Only prolonged investigation reveals that he has, in fact, derived much material from other sources.

It is not uncommon, in fact, for dalangs to proclaim a famous dalang (preferably dead!) as their teacher, though in fact they have never met him or perhaps have merely observed him perform. It appears that each era produces one or two dalangs of particular renown. In the late nineteenth century, Saman was particularly famous. He was followed by his pupil Ya'akob who died before the Second World War. Today it is noticeable that many dalangs claim Ya'akob as their teacher, yet Amat Ismail and Jambul, the only proved surviving pupils of Ya'akob, state that the majority of these claimants are not pupils of Ya'akob and add that many of them are too young to have studied under him. This is echoed by Awang Lah, not a pupil of Ya'akob, but a close acquaintance.

At the present, the most famous of Kelantanese dalangs is Awang Lah whose reputation is known as far as Patani and Trengganu. Two other well-known dalangs are Jambul and Amat Ismail. It is noticeable that in the recent past, a majority of prospective pupils, desirous of a famous teacher and a genealogy,¹ have sought out one of these three --

or their pupils - as teachers. Now that Amat Ismail is dead,¹ moreover, it will be interesting to observe whether future dalangs will claim him as teacher. Already, in the case of Awang Lah, who is still alive, there are instances of dalangs claiming they are his pupils but of whom Awang Lah himself denies all knowledge.

It is perhaps worth mention here that the sons of Jambul and Amat Ismail, although sons of famous dalangs and four of only five Kelantanese dalangs interviewed who claim their fathers as teachers, are noticeably incompetent as dalangs and it is perhaps the influence of dominant fathers,² rather than their own initiative, which has led them to become dalangs.

Further, the pupils of well-known dalangs are not restricted to the area in which the teacher lives, but are found all over the state. This is due to mobility both of teachers and pupils. Thus, Ya'akob, for example, was born in Sala, Kota Bharu district, but lived and taught in Tumpat and Bachok districts. Jambul, who studied in Tumpat but now lives in Pasir Puteh, though no longer an active performer, travels throughout Kelantan (and now even Trengganu), teaching groups of pupils. Similarly a prospective pupil may well be prepared to seek out a well-known teacher who resides in another district.

When a pupil has reached a certain degree of proficiency, he is ritually bathed by his teacher, or sometimes by his teacher's teacher, in a ceremony called pelinau (bathe with limes). There is no definite rule as to when a pupil should undergo this pelinau, but he will be able, at this stage, to give a full evening's performance. It is noticeable that many dalangs underwent pelinau without (or before) learning the story of Mahraja Wana, and in several cases - as, for example, several of Jambul's pupils - before learning to recite even the invocations used before a series. Some dalangs have their pelinau after only a few months

of study, some after several years of performing, a few never. It is usually the pupil who asks to have the polimau, and the teacher is usually willing to comply when asked, for at this ceremony the pupil must reward his teacher with various presents and at least M\$12, as stated on page 48. Pelimau, in some respects, is an initiation ritual, for, as several dalangs have remarked, it is felt that just as circumcision is necessary before one becomes an adult and can marry, so the pupil must be polimau'd before he can perform the berjamu ritual. On the other hand, the teacher does not usually impart any special knowledge or secrets at the polimau ritual; these may have been given before but far more likely will only be given years later. Pelimau, moreover, is not only an initiation and graduation, but in some cases a confirmation, for a dalang is not limited to having only one polimau. Thus there are dalangs who have been polimau'd as many as three times by the same teacher. This confirmation ceremony sometimes takes a truncated form and is then known as sembah guru (doing obeisance to one's teacher). Further, there are dalangs who have been polimau'd by more than one teacher. This polimau ritual is also found in other arts and skills, as main puteri, Mak Yong, mehora and bersilat, but the procedures differ.¹

Chapter IIIPage 63.

1. Isahak bin Kasur (Tasek, Yala) claimed he had a teacher and was also tajeli.
2. An exception is Hussein bin Din (Tolang, Kedah) who is quite well-known in Kedah.

Page 64.

1. One in Kedah, five in Kelantan.
2. Jambul and Amat Ismail.
3. Pak Su Wong, the teacher of Yusuf (Kuala Trengganu) who was said by Yusuf to have suddenly acquired the skill on his father's death. Rejab (Alor Star, Kedah) claimed his ilmu descended from his mother. He is, however, primarily a bomoh, and agreed that he learnt his repertoire from a teacher.
4. He also inherited the puppets, thus menanggung pesaka in the material sense.

Page 65.

1. I was also stated by Awang Lah to have angin.
2. In some cases, of course, the difference between the troupe-member and non troupe-member pupils may be slight. A troupe-member may decide to study dalangship before becoming the dalang muda; conversely the "complete novice" may, in fact, have learned some rudiments of the art from a relative or friend.
3. No first-hand observation of or participation in study of dalangship was conducted in other areas. No Perak or Trengganese dalangs had pupils. Methods appear to be similar to Kelantan in Patani, but there seem to be far less group classes.

Page 68.

1. And even more rarely in Patani.

Page 69.

1. The repertoire is imparted orally in nearly all cases. The pupil will hopefully remember the content. If he is literate, he may take notes. See further Chapter IV.
2. See page 110.

Page 70.

1. Kelantanese Wayang Siam dalangs possessing a genealogy, trace it back to a Siamese woman Mak Erok, who, according to some dalangs, introduced the Wayang Gedek (Nang Talung) which then became Malay-ized and was called the Wayang Siam. Others believe that Mak Erok invented the wayang, using mango leaves to make puppets, Mak Erok is not accredited with any supernatural qualities. Trengganese Wayang Siam dalangs have a short genealogy, which if based on fact, may indicate that the Trengganese type was only introduced a century or so ago. There have never, apparently been many Trengganese dalangs, and all were centred on the Batu Rokit area. Dalangs in other areas were unable to cite a genealogy, most only knowing the names of their teachers. (See Fig.7)

Page 71.

1. Died 1968.
2. It was noticeable that well-known dalangs usually possess dominant personalities.

Page 72.

1. See Chapter XII for procedure of wayang pelima.

CHAPTER FOURTHE DELIVERY AND PRESENTATION
OF THE REPERTOIRE1. The Narrative Form

As mentioned in the previous chapter, the pupil may learn the repertoire from his teacher by observing the latter perform. Preferably, however, the teacher will narrate the stories for his pupil's benefit.¹ The term narrative form is employed in this study to designate the mode in which a dalang recounts orally his repertoire, without the aid of puppets, music or other wayang equipment, for the benefit of a pupil. The methods used to record the narrative form are described in Chapter I (Field Methods).

It was found that in the narration of repertoire, the majority of dalangs examined tend to veer between two modes of narration which we may term casual and non-casual. The former differs from the latter in that the dalang is less engrossed in his tale; he will interrupt himself to roll cigarettes, to light and constantly relight them; he will appeal to his audience, expecting, getting and even welcoming constant interruptions from them; and as a result there is a tendency for him to be led off the subject. The less casual his approach, the more closely his speech resembles that of a wayang performance; and the more casual it is, the more his speech becomes that of everyday conversation. The distinction between casual and non-casual is, of course, somewhat arbitrary, for many shades of casualness are possible. The dalang will tend towards one or other of these modes depending on the size, composition and attitude of his audience, for although he may be narrating the story for the benefit of a pupil or pupils, it is almost certain that when he begins to speak, an audience will gather. A

larger audience is likely to cause more interruptions. The presence of a dalang's social superiors will tend to make him less casual, and the presence of a serious pupil eager to learn will have the same result.

In the narrative form - especially the non-casual mode - the dialogue of the drama is rarely replaced by reported speech. Moreover, although the dalang may remember to add indications of the speaker such as "X said" or "Y replied", when he becomes engrossed in his tale, he often omits these and the dialogue is acted with voice change as in an actual performance. When thus engrossed, a dalang becomes well-nigh incapable of summarising events, preferring to let the tale slowly unfold with considerable repetition, and providing the actual words spoken by each character, even though this dialogue is in no way learnt by heart by the pupil. When thus engrossed, the dalang's language differs little from that of the dramatic form, except that the action of the puppets is replaced entirely by narrative. Dalangs declare that when narrating, they see in their mind's eye not human forms but puppets,¹ and in narrating the action they describe their imaginary manipulation of their puppets.

It is noticeable that where a dalang is very familiar with his subject and also possesses considerable engin,² he tends to become quickly engrossed and although he may begin in casual fashion he soon veers to a more non-casual approach regardless of audience conditions. Notable examples of this are Awang Lah and Karim. Conversely, in the case of a minority of dalangs examined, the casual/non-casual phenomenon is not at all pronounced for the dalang does not become engrossed and his approach is casual whatever the circumstances: he may abridge, summarize and use reported speech, he may forget details and even come to an abrupt halt. It nearly always transpires in this case that the dalang has never actually performed the repertoire in question, merely having heard

it from his teacher or perhaps seen it performed.¹ Many dalangs have emphasized that performing the repertoire, even though it be only once, consolidates the story in their minds and makes it an easier task to recreate.

The contrast between the casual and non-casual approach may be illustrated by two passages related by Awang Lah, and presented in Chapter XIV. In narrating the first passage (A), which forms part of our key text, he was encouraged to be non-casual. For the narration of the second passage (AB), he was encouraged to be more casual in approach. Both passages describe the same events and were recorded at different times and in different places.

Comparison of A.1. and AB.1. reveals that A.1. is much longer and far more detailed; and it is typical of wayang language²: we immediately find ourselves on a plane far above that of daily conversation, this semi-literary language reflecting the dalang's idea of speech befitting the description of such events. We encounter somewhat singular forms such as takluk-pen, penaluan, mehimpun and in their contexts, peninggalan, kita jangan dibenarkan and manaximakan. The scene unfolds mainly in dialogue and we note that on many occasions, indications of speakers are omitted. As in the dramatic form, too, there are scene openers, such as timbul rayat and scene closers, as kesah. Words of similar intent are strung together as kita langgar, kita perang kita sabil ...; various "wayang words" such as madu isteru, bala bontera, singasari, and stock phrases as sikit jalan banyak ber-lari2, ulanat tanda sagonal and jong kapal ulana are employed.

In AB.1, however, almost all these features are absent and the language is, in effect, that of the dalang's everyday speech. On occasion he pauses to light his cigarette and drink his coffee. Instead of complicated constructions, he tends more to use simple clauses juxtapositioned

as Dia tak benar 'tu, balekiah ... menteri ... [(When) he did not allow (this), the minister ... returned ...] Phrases such as sa'at 'ni (the one we were just talking about) or déng (they)¹ would not occur in this context in wayang style of language. We note, however, at the end of A.B.1, the scene-closer hilang royat is used and from this point in AB.2, the dalang becomes more engrossed and his language much less casual, although still much briefer than A.2. Thus awkward "wayang" constructions as tak boleh jadi ... istori which in daily speech would probably be tak 'kan dia nak jadi bini hamba; punya menasugung pogantien which would be ganti and Saya bau ... begini which would be guana bau hamis 'cini 'ma, are employed; repetition and stock phrases are found. AB.2. thus rises to a much higher level of non-casualness than AB.1.

Mention was made above of some dalangs who rarely become absorbed in their narration. Most dalangs declare that they are more at ease when performing the drama than when recounting narrative. This was voiced by Sulaiman (Padang Tembesu, Tumpat) with the words, "When I get behind the kelir (screen), hear the rhythm and hold the puppets, my angin comes and I feel supremely confident".² Several dalangs who stammered and hesitated or forgot details when narrating, excused themselves in the manner of Abu (Selama, Perak) who stated, "When I perform, the story becomes quite clear and I remember all the details". This is rather an over optimistic view. Admittedly a dalang feels greater confidence when performing and this helps to combat what hesitation was due to nerves. On the other hand, where a dalang's narrative form was manifestly lacking, no great improvement in his memory was revealed when he performed the drama. Rather his increased confidence merely enabled him to sail through his performance, improvising to cover up his lack of knowledge.

Passages A.1-2. and AB.1-2.³ discussed above also serve to illustrate

the fact that the words of the narrative form are not fixed,¹ there being no question of the dalang learning the narrative by heart, and each recital may be regarded as a new composition. The only parts of the repertoire which can be considered an exception to this are passages of rhythmic prose, which are examined in Chapter V. The narrative is continuous, there being no division into fixed episodes. True, the narrative does tend to fall into various chapters such as "The kidnapping of Siti Dewi" and "The building of the causeway", but these are in no way formal divisions and do not correspond to performances of the drama.² Moreover, although the narrative is recounted in stages corresponding to scenes of the drama, both stages and scenes are variable. As noted above, these stages are marked by scene-openers and closers, and comparison of A.1-2 and AD.1-2 reveals their variability in the narrative form. The scenes of the drama will be discussed below.

There are perhaps 5% of Wayang Siam dalangs who possess written records of part of their repertoire.³ These manuscripts were all made by the owners themselves, and their sources were almost entirely oral. In all cases examined, dalangs owning such writings hand down their repertoire in oral form and the written record appears to be more for the dalang's personal reference than for the benefit of pupils although there is the possibility of a pupil being allowed to copy them.⁴ Further, in half the manuscripts examined, the writing was so hurried and so many details left to memory, that there would be little chance of anyone but the owner finding them completely comprehensible. There is, moreover, no known tradition of writings being handed down from teacher to pupil, and the fact that a majority of dalangs are illiterate or semi-illiterate seems to account for this; and it appears likely that with the increase in literacy among the younger generation, more dalangs will make written records of their repertoire. The language of these

manuscripts is a mixture of the local dialect and literary Malay. The form is continuous narrative, usually with a good deal of direct speech. The following is a short excerpt from Karim's manuscript, describing Hanuman's childhood :

'Tersebut Kera Belah iaitu anak Serama¹ keluar menghadap bondanya tanya ayah. Kata Puteri Maya, "Aku ta' tahu". Sekalian gajah bedak memberi [musu] Puteri Maya Angin.² Kera itu sangat [jahat], anak³ semua dipulas leher. Pada satu hari puteri oheritalah pada kera, katanya, "Kalau mu nak tahu ayah bondamu, pergi tanya Dewa Sina⁴ Matahari." Kera berjalan, ta' lama ia sampai dibukit Tursina, pegang dewa. Dewa paling muka, kera itu hancur, tinggal bulu bertuah. Dewa pulih kera itu, oherita dewa itu berita, "Ia anak Seri Rama, dua beradek Laksemana, bonda Siti Dewi." Kera berjalan.'

2. The Dramatic Form

The dramatic form is no mere recital. Apart from speaking for his characters and himself, the dalang is manipulating his puppets, directing the orchestra and straining his ears for a false note or beat. He must be an accomplished comedian. He must know intimately the characters of his puppets, especially the major ones, which often have quite complex personalities. A good dalang is able to identify himself so completely with the parts he is playing that he himself experiences with intensity the emotions of his characters. It is not unusual, therefore, for a dalang to feel intense rage or actually to weep during a performance. Each performance is a dramatic recreation of the story, there being no fixed lines⁵ to be learnt. Thus, the dalang, while keeping within the bounds of his plot and faithful to the characters of his puppets, has quite some scope to vary the amount of emotion he will employ and to decide the degree of gravity he will adopt in the various parts of the drama. He also reveals in creating the drama, his own

attitudes to life and society, as will be shown in Chapter XIII.

In the drama, the dalang's speech consists of the dialogue and monologue of the puppets and a small amount of narrative - similar to the non-casual narrative form discussed above - in his own voice and which has the following functions :-

- (i) Introducing the main drama.¹ Here, some dalangs - but by no means all - have a fixed passage which they employ to begin their performance.² The passage varies in wording from dalang to dalang, although pupils often use that of their teachers.
- (ii) Announcing the beginning and end of scenes.³ Here, the narrative is preceded by scene-openers and scene-closers. The former consist of such stock phrases as timbul tersebut, timbul royat, and the latter of hilang royat and kesah.
- (iii) Announcing the start of a piece of action.⁴
- (iv) Explaining intricacies of the plot where necessary.⁵
- (v) Expounding the moral of the story.⁶
- (vi) Narrative to replace action where abridgement is desired.⁷

The dialogue and monologue of the puppets are spoken in a variety of voices. Here it is rather the character type or group rather than the character itself which determines the voice to be used. Thus the following character types possess, with admittedly a certain amount of variation, similar voices :-

(a) (i) Refined princes, typical Wayang Siam type dewa (demi-gods) and (ii) women.⁸ This group all possess a nasal, somewhat effeminate mode of speech.

(b) (iii) Coarse princes, (iv) apes, (v) raksasa (ogres) and (vi) patih (officers, ministers). These types all have a deeper, louder and more masculine voice.

(c) (vii) Sages. Here the voice used is that of an old man.

(d) (viii) Javanese type deva. These deva may speak with the voice of group (a), but generally use a pseudo-Javanese accent. This voice is conceivably imitated from the Wayang Jawa, and this is the opinion of several dalangs.

The principles governing voice change are thus somewhat formalised and there is little seeking after realism. On hearing a character's voice, it is at once possible to recognize the group and in (c) and (d) the type, but not always the character until the content of his speech and his type of ejaculation have been noted. An exception to this is the clowns. In each Wayang Siam type -- including Kedah -- the two chief clowns have very distinctive voices. Even in the case of minor clowns and country bumpkins -- male and female -- although all speak the same coarsetype of language, except ideally when speaking to princes, the dalang is free to adopt a wide variety of comic voices, and each dalang usually has several distinctive voices which he employs here, and which differ from those of other dalangs.

The above remarks regarding voice similarity of characters of one type are also valid, though to a lesser extent, for the appearance of the puppets. Thus it is at once possible to recognize to which of the eight types listed above a certain puppet pertains and not merely which group, as was the case with groups (a) and (b) with regard to voice change. In fact, the various types in the two groups are quite dissimilar, the only common feature of types in group (a) is that they are slimmer and more delicate (halus) whereas the types in group (b) are generally larger and coarser (kasar).¹ Thus, although there is usually no difficulty in recognizing the type, it is often impossible to identify the character. This is due to the fact that although the structure of the various types is fairly stable, the form of individuals -- except for a number of chief protagonists -- is far from standardized, and

although a dalang will, of course, recognize his own puppets, he may well be incapable of identifying many of the corresponding puppets of another dalang. Often, moreover, a dalang will ascribe a name quite arbitrarily to a puppet of the correct type. Thus dalangs often state "Oh I call this one X" or "This one I use for Y". Many of these names are not permanent and the names of minor puppets are often changed to suit the drama performed.

Thus, the puppets which are constant in form among the majority of dalangs are quite few in number.¹ Even in the case of these characters certain variations are found and several differing forms of Seri Rama are encountered.² Further, some of the characters are readily recognizable, not because of stability of structure, but due to some gross physical abnormality, as with Hanuman Dhan, an ape with a fish's tail. Among the puppets stable in form, although different from region to region, are found the two chief clowns of each state. With minor clowns and comic characters, however, the dalang is allowed full freedom of expression, and many weird beings are encountered, although the fact that they are clearly comic makes it possible to recognize this type. It may be noted that a number of minor characters are often given modern embellishments: women may have modern hairstyles, patih may wear peaked caps and princes may be given traditional Malay dress rather than Thai-style apparel.³ Nevertheless, it still remains possible to recognize the type.

When the puppets are speaking in the drama, they move little except that their arms -- and the mouths of sages and clowns -- are moved to illustrate their speech and indicate the speaker. There may also be minor changes of position on the "set" but any major action will require orchestral accompaniment. The clowns are considerably freer in this

respect and are accustomed to indulge in various capers during dialogue.

During speech, the orchestra is silent except for odd rattles of the instruments. This rattling, termed gertak perikakas, has the following functions: emphasizing the ejaculations of the puppets,¹ accompanying certain minor actions and changes of position on the set,² accompanying the removal of puppets from or entrance onto the screen when no musical accompaniment is necessary³; following the punch line of a joke; and to 'cover up' after the dalang makes an inadvertent slip of the tongue.⁴ In all these cases the panjak require no cue. Sometimes, however, the dalang may signal for a gertak in order to allow himself a moment to catch his breath.

When one sequence⁵ ends and a puppet character is required to leave the present set and make for the location of the new sequence in which he will feature, and when the puppets are required to perform any major action such as walking, fighting and flying, orchestral accompaniment is then necessary. During this action, the puppets - or the dalang in narrative form - speak very little⁶ except for ejaculations where necessary, as during a battle.

This inseparability of music and action is due to the fact that any prolonged movement by puppets must be executed in accordance with the rhythm of the orchestra. Various tunes are prescribed for (a) the walking/running of each puppet type; and (b) for various other actions regardless of the puppet type performing the action. It will be seen from Fig.8 that the grouping of types here largely coincides with the grouping of types according to voice. The various tunes are considered to evoke the character and movement of the puppet type and to portray the nature of the action. There are approximately thirty-five different tunes (lagu), of which a number occur in Chapter XV.

When the dalang decides on a piece of action therefore, he first states in narrative form, the nature of the action, as for example: Ah, maka Mahraja Wana pun berjalan balek kePulau Lanakapuri (So MN sets off to return to L.), and concludes with the words ha chap! which is usually employed for "walking" tunes, or ha hei!! used for the lagu perang (battle tune). These ejaculations are not only for effect but also indicate to the orchestra that the tune should commence. The musicians, on hearing the narrative form, have readied themselves, and knowing the character type and the kind of action, are aware of the tune to be played, without needing to know the plot of the drama. The tune commences and the dalang brings the puppet on to the screen on the beat of the tetawak (large hanging gong). The puppet is then manipulated in accordance with the beat of one or other of the instruments depending on the tune. The lagu hulubalang (warrior's tune) may be used to illustrate this. Dalangs usually syllabize the musical patterns in a manner such as the following fragment, which is Karim's :-

gong ching kop chap ting chap kop ching di gongk gong

The ching corresponds to the beat of the smaller gendang and the chap to that of the gedumbak. The basic movement is a curve executed

by the tip of the puppets head. This curve may be embroidered into more intricate forms (fig.6). The tip is touching the screen but the puppet's base is held slightly away from the screen, the shadow at the base thus slightly expanded.¹ Perfection must be sought in the movement of the shadow rather than that of the puppet.

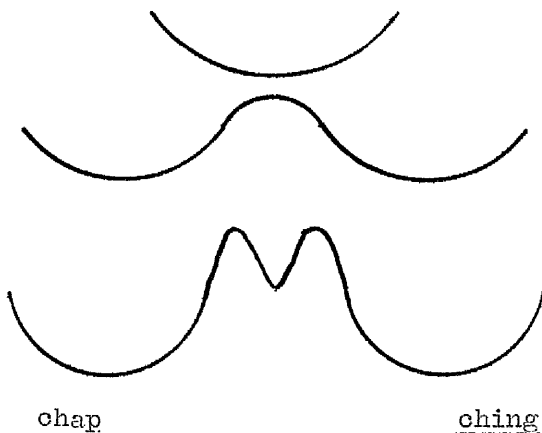


Fig. 6

Puppet Manipulation

The remarks concerning the lagu hmlubalang also apply to other tunes, and in various tunes, different instruments provide the key beat. For example, in the lagu perang the movement falls on the tetawak (gong) and in lagu Peran Hutan (Jungle clown) on the chanang. One character may move at one time in which case the dalang holds the handle (machak, mochok) in one hand, and the arm stick (seperit) in the other. When two characters walk together or fight, the dalang grasps both mochok and seperit in the same hand. In various actions, as with walking, different set patterns of manipulation are employed. During the action, the orchestra must follow the pace set by the puppets. When the tune is to end, the dalang strikes his right knee on the penétek¹ (clapper) several times, whereupon the musicians terminate the music at the next convenient point.

In the tunes, the melody is provided by the serunai, the player of which ranks second only to the dalang.² In a number of tunes, (see fig.8), the dalang sings, in which case his voice replaces or alternates with the melody of the serunai.³ The method of commencing songs is somewhat different from that of purely orchestral pieces described above: the dalang commences by singing the first line of the song; the panjak recognize this line, the wording of which moreover is usually fixed, and begin their accompaniment. Thus, for example, the lagu Seri Rama berjalan usually⁴ begins with the line: Belang2 berpikir belang2 berjalan; the lagu mengulit with Tidurlah tidur ... Apart from the first line, the song lyrics are not fixed but improvised, with the exception of the prologue which is discussed separately in Chapter XV.

Having discussed the component elements of the drama, we shall now make mention of the framework in which they function. Each performance consists of a prologue, performed by the dalang muda, and the main drama. The prologue in Kelantan commences at about 8.30 p.m.,

after the evening prayer (isha') and continues until about 9.00 p.m. It is usually during the prologue, which has no direct bearing on the drama to follow, that the audience will assemble. The prologue, consisting firstly of a semi-ritual performance of a sage reciting Thai invocations and a battle between two demi-gods armed with bows, and secondly of a parade of Seri Rama's apes who pay obeisance to him and attend his audience where he inquires the state of the land, is fairly fixed not only in content but also in form and is thus atypical of the dramatic form as a whole.¹

The main drama then follows. The repertoire is in no way divided into episodes each designed to be played in one performance or in any definite number of performances. The dalang will begin a performance or a series of performances either at the beginning of the story, as is usual with ranting and non-Rama stories, or he will commence from a point requested by the host or decided by himself, as is usually the case with the basic part of the Rama tree. The dalang then plays as much as he sees fit during the next three² hours, ensuring that he ends on a moment of suspense, in order to encourage the audience to attend the following night. It may well happen that a series of performances ends before the completion of a story. In this case, if the dalang is near the end of the tale, he may give a summary of the ending in narrative form, in order not to disappoint the audience. If the story is a long one, however, he will not have time to do this and he will be hoping too, no doubt, that he will be invited in the future to complete the story. There are few tales that can be completed in one night, but the shorter of the ranting stories can usually be completed in three performances. In fact, the dalang can vary the length of a piece, and can cut enough corners to finish in one night a section of repertoire that he could equally well spin out into three or four performances.

As was noted in the previous chapter, the scenes of the drama are not fixed, and a dalang may divide the same section of repertoire into three scenes in one performance, and into two or four in another performance. The definition of a scene used in this study is a section of the drama opened and closed by stock phrases such as timbul royat and kegah. From this we see that a scene may not be restricted to one location in the drama but may extend over several. Thus a scene may consist of a long sequence [or sequences] of events including several different pieces of action taking place in a variety of locations, [e.g. page 488, line 28 to page 544 line 33 (A & AB)]; or it may comprise only one piece of action and narrative, without dialogue, [e.g. page 525 line 27 to 30 (AB)]. It may even lack the action and be thus identical to a stage of the narrative form, [e.g. page 525, line 38 to page 526 line 9 (AB)].

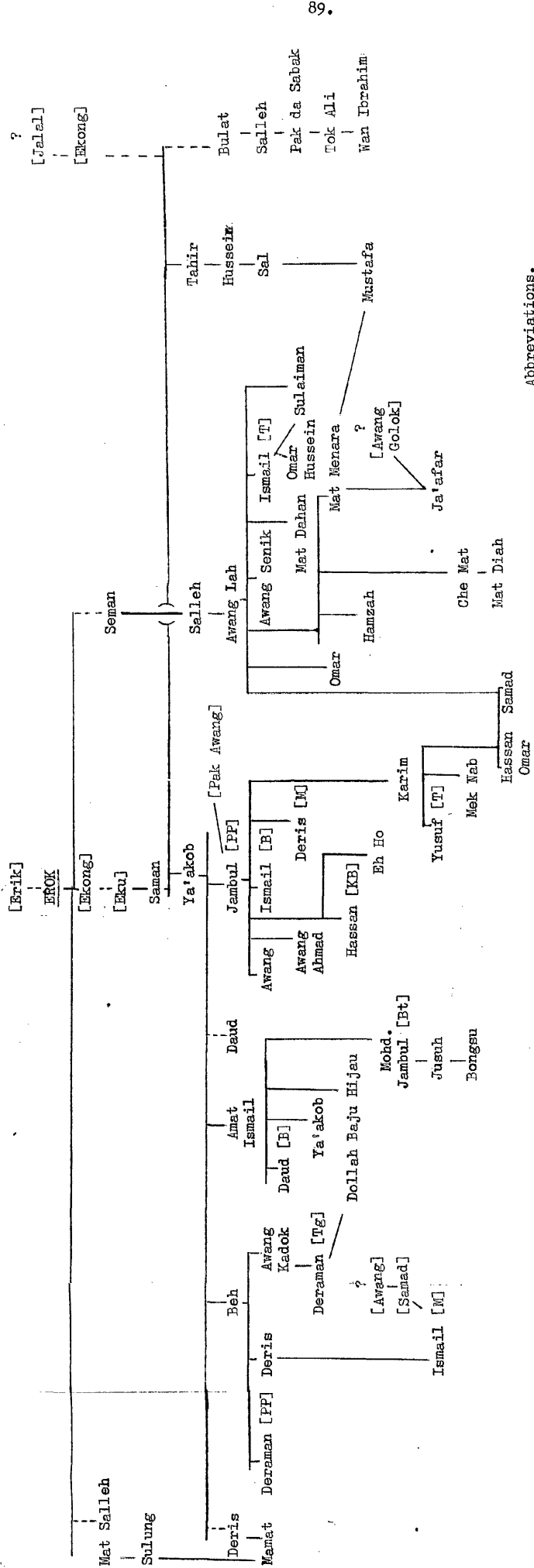


Fig. 7.

Genealogy of dalangs
cited in this study.

[Square brackets indicate teachers cited by only one
dalang and his pupils. Broken lines indicate doubt.]

Abbreviations.

T: Tumpat
B: Bachok
PF: Pasir Puteh
M: Machang
KB: Kota Bharu
Tg: Tawang
Bt: Besut.

Chapter IV

Page 75.

1. As will become apparent in Part Two, this has the advantage of giving the pupil the kernel of the story, without the various embellishments usually found in the drama.

Page 76.

1. Several dalangs stated that when they adapt a non-wayang story for performance (see Chapter VI), and for the characters of which there may be no existing puppets, once they have ascribed the characters' names to various puppets and perform the story, it is the puppets they see in their minds' eye when speaking of the characters.
2. See page 64.

Page 77.

1. This was noticed with the majority of dalangs in Patani, Kedah and Perak when asked to recount the basic part of the Rama tree. It may also be noted that the majority of dalangs - including Kelantan - are generally casual in approach when relating those ranting stories which are not always fixed as regards content (see Chapter XI).
2. See Chapter V for examination of this. Obscure points of these passages are dealt with in the annotation to the texts, in Chapter XIV.

Page 78.

1. Also may mean "you" (but not in the above context).
2. In both drama and narrative (as noted) the dalang usually has an audience, but perhaps the fact that he does not see his audience in the drama increases his confidence and distracts him less.
3. Compare also p.438, lines 28-31 with p. 439, lines 17-26.

Page 79.

1. This is also valid for the Wayang Jawa, although Hill's remarks give an impression to the contrary. A.H. Hill, op.cit., p.85.
2. The division of the key text into 29 sections is arbitrary and merely for purposes of comparison. It does not correspond to any formal division by the narrator.
3. Karim stated that occasionally, for the benefit of illiterate pupils, he draws sketches of various incidents in the repertoire to which the pupils may refer. Hussein (Paku, Kedah) possesses a book of similar sketches but in his case the drawings are explained with captions in Thai.

4. Hamzah copied part of Awang Lah's repertoire from my transcript of the latter's narration, but this is not the usual practice!

Page 80.

1. Variant spelling.
2. "Gave their milk to Puteri Maya Angin."
3. i.e. Offspring of elephants and badak.
4. i.e. Sinar.
5. With the exceptions of the introduction (sometimes), (see below); and rhythmic prose, (see Chapter V). The prologue is also largely fixed but is not part of the stories performed.

Page 81.

1. The drama is usually merely termed cherita but on occasion, especially when a dalang wishes to distinguish the traditional repertoire of the wayang from invented stories, he may refer to the former as lakon. Thus as Yusuf (Dorok, Pattani) stated, "Wasein plays all sorts of stories he has invented but I play only wayang stories (bawa lakon saja)."
2. See e.g. p. 487, lines 2-7.
3. See e.g. p. 488, lines 25 and 28.
4. See e.g. p. 493, lines 1-2.
5. See e.g. p. 500, lines 1-39 [AB].
6. See e.g. p. 503, lines 3-23 [AB].
7. See e.g. p. 525, line 38 - p. 526, line 9 [AB].
8. Excluding monstrous females who possess voices more akin to group (b). Mah Babu Sanam, of rahasa stock but Seri Rama's astrologer possesses a voice akin to that of group (b) but with more refinement than usual for this group.

Page 82.

1. The terms are used here to describe the form of the puppets not their personalities. It should be noted that in the rural dialects of Kelantan, halus and kasar are used mainly with the above meanings, and although ideas of refinement or crudity are often associated with the two concepts, here this - certainly in the case of kasar, for a dalang would not term his puppets "crude" - is not so.

Page 83.

1. These are noted on page 117.

2. As noted by Miss Jeanne Scott-Kemball, loc.cit.
3. In Patani many more modern puppets are found and in Trengganu and Perak far less than in Kelantan. Kedah, as noted, resembles the Neng Talung style.

Page 84.

1. See e.g. page 491, line 17 (AB).
2. See e.g. page 515, line 33 (A).
3. See e.g. page 504, lines 28 and 35, (A).
4. See e.g. page 534, line 25; (A); page 531, line 8 (AB).
5. The word 'sequence' is used to distinguish it from 'scene' as defined on page 88.
6. Speech would be inaudible. Song lyrics may be considered an exception. See below.

Page 85.

1. This was also found in Bali where Dalang Pan Robin (Krambiten) stated that when puppets are placed flat against the screen, they appear lifeless, whereas when held slightly away they vibrate with life. The same view is held in Kelantan (Wayang Siam). In Java, however, I noted that the puppets are held much closer to the screen. In Java, the banana trunk nearest to the screen is higher than the inner one. On the higher trunk are placed puppets of high rank. This is also found in the Wayang Jawa, but in the Wayang Siam, the outer trunk is only very slightly higher - often not at all - than the inner one, and the distinction in rank is not observed; taller puppets are placed in the inner trunk so that the shadow at the base expands slightly, whereas small puppets, such as women, are placed in the outer trunk.

Page 86.

1. This consists of two hardwood boards kept separate by a spring, and is said to be a fairly recent invention. Before, the dalang apparently shouted oooooh! to signal the end of tunes. The penetek is also used to give sound effects, such as the impact of blows.
2. See pp. 46-47.
3. On occasion, clowns may sing without orchestral accompaniment.
4. But there are exceptions: see Chapter XV. Kedah, where the singing is in Thai, is excluded from these remarks.

Page 87.

1. See Chapter XV
2. i.e. in Kelantan, but see p. 47.

Fig. 8.

Speech, Action and Music.

Speech	Instruments		Puppets					
	lagu	gertak	refined princes women	dewa	coarse princes apes ogres patih	sages	clowns	animals
		1)	SPEECH AND MOVEMENT					
Dialogue	0	+	Motionless or minor action				f r e e r	
Monologue	0	+						
Narrative	0	+	Motionless or minor action, or blank screen					
		2)	TUNES FOR PARTICULAR TYPES					
Singing	berjalan/ masuk/keluar	0	walking	0	0	0	0	0
0	hulubalang	0	0	walking	0	0	0	0
0	maharisi	0	0	0	walking	0	0	0
Singing	PD, TPI	0	0	0	0	walking	0	0
0	binatang berjalan	0	0	0	0	0	walking	0
0	dewa	0	0	in dewa's presence	0	0	0	0
0	Kala	0	0	Kala walking	0	0	0	0
0	Kuda Hijau Jolmu Dewa	0	0	0	0	0	SR's horse walking	0
		3)	SELECTION OF TUNES FOR PARTICULAR ACTIONS					
Singing	berkhabar/ tanya khabar	0	asking for or giving news	0	0	0	0	0
0	perang	0	battle and other violent or momentous action					
Singing	mengulit	0	sleeping or lulling	0	0	0	0	0
0	terisik	0	w o o p i n g					
Singing	sembah/ menghadap raja	0	0	doing obedience	0	0	0	0
0	tambak laut	0	0	causeway building	0	0	0	0
0	mandi dikolam	0	bathing	0	0	0	0	0
0	timang bunga	0	picking flowers	0	0	0	0	0
0	bacha surat	0	l e t t e r r e a d i n g					
0	menghendap	0	crouching in ambush					
0	memuleh	0	restoring the afflicted					
0	mengali	0	d i g g i n g					

[+] indicates the presence of a feature; [0] its absence. Although tunes played for particular actions are not designated especially for certain types, some actions are usually performed by a limited number of types.

CHAPTER FIVE

LANGUAGE

The language of the Wayang Siam in Kelantan, Patani and Perak is the Kelantan-Patani dialect of Malay. In Perak this is due to the fact that dalangs are found in areas where the majority of inhabitants are descendants of Patani immigrants. In the case of Trengganese dalangs, although the comic characters speak the Trengganu dialect, the nobler personalities always use the dalang's rendering of Kelantan-Patani speech. Although some Patani influence is distinguished in the speech of the Kedah type, here the language is mainly Kedah dialect, influenced by Thai - and in some cases the dalang performs entirely in Thai.

It is noticeable that the language of the Wayang Siam differs from that of everyday speech.¹ This is mainly due to the fact that the dalang often distorts his language in several ways, both through ignorance and design. The wayang heroes are noble princes and demigods who exist on a higher plane. The dalang cannot allow such heroes to speak the language of peasants nor should they be spoken of in such coarse speech. Consequently he uses/misuses various affixes and particles in such a way that he creates forms not found in his normal speech, in order that his language may acquire a literary flavour.² Similarly contortions of syntax produce 'complicated' constructions. As a majority of dalangs are illiterate or semi-illiterate, they are usually unfamiliar with classical or literary Malay, and their attempts to produce this type of language are, at times, somewhat singular. Further, even a literate pupil is quite likely to imitate distortions of this type, having heard them used by his teacher or other dalangs. Moreover, if a dalang were to perform in classical Malay, the audience would find its strangeness unacceptable, whereas the dalang's

"heightened" form of local dialect is intelligible, yet sufficiently different from everyday speech to be a convincing medium of communication for higher beings. In contrast, the clowns and country bumpkins, who represent in some respects, mediators between the higher plane of the heroes and the lower one of the audience, when conversing together use the normal peasant dialect.

In addition to the above, a dalang may distort words to increase their sonority, again with the aim of ensuring that the language differs from that of ordinary mortals. Thus, for example, kepada is often pronounced kan pada; Karim and several others pronounce manusia as manangasia; Yusuf (Trengganu) often pronounces belakang as berelakang.

The question of which of these distortions are idiosyncratic is blurred by the fact that a well-known dalang's language is often imitated by lesser dalangs, so for example, Sulaiman's language often closely resembles Karim's, although the latter is not his teacher, and the idiosyncrasies of one dalang gain wide currency.

Wayang words

Another feature of wayang language is the use of various words usually called "wayang words" which, although a number also occur in Mak Yong and main puteri, are not found in everyday speech, and again serve the purpose of giving an unusual flavour to the language. A number of these words are derived from Thai and Javanese; the origin of others is obscure. Some of these wayang words are understood by the regular wayang goers in the audience. Thus, words such as alas (Javanese: jungle); kelawanan (from Javanese lawan: and); toniat (Thai, thamniap: rest house); kusina (from Thai sena: servant).¹ Others, more obscure - at least to the audience - may be juxtapositioned with an understood word of similar meaning; thus bergelanggi (to change appearance)² may be placed in a phrase with tukar as, for example:

Bertukar rupa bergelantengkan bangsa. Another example is gebalung (domain): empat puluh gebalung, dua belas-negeri. A third type of wayang word not even understood by the dalang -- or given an idiosyncratic meaning -- is illustrated in the discussion of bilangan, below.

Stock Phrases

It is essential that a dalang should not stutter and stammer during his performance. Often, therefore, he employs phrases, meaningless in the context, which merely have the function of allowing him a moment to think of a name or of what to say next, without his having to break the flow of his language. These phrases are most necessary for dalangs who regularly speak at a rapid pace.¹ Examples of such phrases, which vary from dalang to dalang, are: sedang tatkala, apakah yang bernama, oleh kerana dengan sebab, and nakan2 (nonsense word). Thus, for example, one might hear: Maka ia pun berjumpa dengan sedang tatkala orang yang dua beradek itu, or Sagariwa pun nakan2 berjalan selalu.

Often similar in function to the above phrases, but differing in that they are meaningful in their contexts, are a number of clichés and stock phrases. For example, Arang Lah constantly uses bukan yang se-barang2 lagi; bukan2 mudah bukan bichara lagi. Others, used by a majority of dalangs are, for example: tak tahu siang tak tahu malam; sikit berjalan banyak berlari. The distinction between these phrases common to many dalangs, and bilangan (discussed below) is often blurred.

A further way of maintaining the language flow is by employing a string of synonymous words where one would suffice, as for example, menechah oherita wayang, bari jitra ("opening up the wayang story, the ballad, the tale").

Bilangan

The only utterances of drama or narrative which have a fixed form are passages of what may be termed rhythmic prose and these are learnt by heart. They are called bilangan or uchap and are of the same genre as the rhythmic prose found in oral Malay literature, such as the Minangkabau kaba and the tale of the penglipur lara; and in early¹ and /or unsophisticated² palace literature. A number of Wayang Siam bilangan are also common to those of the Mak Yong, main puteri and tarik selampit, (folk story telling.)

In the Wayang Siam, these bilangan consist of descriptions of certain major characters as, for example, Seri Rama; and of various scenes, such as a plain, the sea, a battle or young lovers. They may be used whenever relevant. All the dalangs of the Wayang Siam types employ these bilangan to a greater or lesser extent, and many bilangan are common to the majority of dalangs but the form varies somewhat from dalang to dalang. In some cases this variation is minor. An example of this is the description of a plain (padang). Here are compared the bilangan padang of Awang Lah and Karim:

<u>Awang Lah</u> : Padang luas saujana	<u>Karim</u> : Padang luas saujana padang,
padang padang tersola gunung terjala,	padang tersola, gunung terjala.
pauh lima pematang tiga, teluk mati	Teluk mati anak pulau mati angin,
angin pulau mati anak, tal tujuh	pauh lima, pematang tiga, nyiur
senur sejanjar, telaga sebutir dari	gading tujuh sejanjar, chambah
wakaf kechil.	ber-chambah ² , tumbuh ber-tumbuh ²
	anak jarak yang kechil, tal tujuh,
	senur seliring. ³

In the majority of cases, however, the variation is wider, and this may be appreciated by comparing the bilangan Seri Rama of several dalangs. This is the best known of all bilangan as it always occurs

in the prologue of the dalang muda. It should be noted here that the forms used in the prologue nowadays are generally much shorter¹ than the versions below which were all provided by dalangs over forty years.

(a) Karim, (Kelantan) : (K)

Hilang royat¹ timbul cherita, timbul tersebut Mahraja² Seri Rama Seri Terkam³ Raja Bersedang Ratna lalu ber-tebas2kan⁴ cahaya ilohor ber-urap2kan cahaya itilam⁵ bergampuhkan geringsing wayang Siam, kasut paduka ohorma⁶ kilat,⁷ atur beratur ata berata⁸ pengadungan⁹ Raja Seri Rama, membengkungkan kain sulup anauaka¹⁰ bekas tangan titik peluh edinda Tuan Futeri Siti Dewi, ditenun dalam Wat Tujuh Kedi Beremas, berhala kurang sa¹¹ empat puluh, tiang chandi keramat eeh! Lalu Mahraja Seri Rama tohok¹² limbai keluar terbit liuk lintuk terkulai balai bagai sulur mayang main angin bager¹³ denak menanti lawan, bagai kuing mengulit anak, telah sampai ditengah balai persiben¹⁴ agung, balai bergemutung¹⁵ kayu arang dilarik, balai bertulia dawat China, balai bertiang tembaga dalung. Lalu Mahraja Seri Rama meranap duduk atas kerusi beremas berlapik naga sarf,¹⁶ laaoo! Sekalian rakyat sakai penuh pepak dilaman balai semacham katu¹⁷ pechah sarang semacham gegerek¹⁸ bulan lima. Lalu memandang Raja Seri Rama sujak mengena¹⁹ seperti gajah berjuang dada, pandangkan rambut Seri Rama ikal ber-ikal²⁰ seri mayang babung²⁰, pandang kedahi Seri Rama sehari bulan, pandang kekonin²¹ Seri Rama taji sebertuk, pandang kemata Seri Rama ayer laut madu kandis, pandang kehidung Seri Rama sebagai kalam dirajung,²¹ pandang kepipi Seri Rama pauh dilayang, pandang kemulut Seri Rama semacham pauh manis naga besi,²² pandang kegigi Seri Rama intan bersayap kumbang, ayer laut wire²³ madu; pandang kodagu Seri Rama madu digantung, pandang kotengkok Seri Rama sejinjang kutur, pandang kedada Seri Rama bintang menabur, pandang kepinggang Seri Rama ramping² bahasa, pandang kebetis

Seri Rama keling²⁴ belalang, pandang ketumit Seri Rama tolur penyu,
 laaoooo! Hitam manis peranakan Jawa, putih kuning peranakan China.
 Lalu Mahraja Seri Rama tarik senyum serjan²⁵ pati wadi manikam kunang
 sekebun, mala digubah, ratna dikerang, lotak tutur murai berkhobar
 nak memanggil Sura Bari, Sura Bara, Anang Nobat, Paka Wisa Wisi²⁶ kora
 lotong kakah kiuman²⁷ tidak ketinggalan paduka adinda Orang Kaya Sepuncha
 Bujang Laksemana,²⁸ Lalu nak tanyalah abang Mah Peri Perbu Anam.

(b) Mamat bin Senik (Kelantan) (M)

Lalulah / Raja Seri Rama / pun ber-tebas² akan zaya leher ber-urap²kan
 zaya tilam / mengkasut maduka kilat jerma bahu atur pengadungen Raja
 Seri Rama / megamuh kogeringsing wayang, / Lalulah Raja Seri Rama
 pun sajak mengena memakaian²⁹ dokoh isi leher saruk mahkota emas mahkota
 perak, isi leher emas isi leher perak, bertujuh cherei paket sifat alif
 emas dari papan. Lalu Raja Seri Rama pun disaruk seluar hijau /
 membungkung kain limau annaka titik peluh / kunang sekebun³⁰ / sulur³¹
 tengen / menteri³² Siti Dewi, bertonun dari dalam Wat Tujuh Kedi Beremas.
 Lalu Raja Seri Rama dichapaikan anak koris. Lalu Raja Seri Rama
 pun ditohok jangkoh menugal kaohang, tohok limbai menabur bayam.
 Terliuk lintuk tokkulai balai seperti sulur memain angin, seperti denak
 menanti layan. Tiba menuju kebalai rong, balai yang besar², balai
 peraian agung, lalu Raja Seri Rama pun ditarik³³ kerusi emas naga
 sari honyal³⁴ duduk / tarik senyum serjan manis seperti emas muda baru
 disepuh, seperti tuasa³⁵ baru digilap. Lalu Raja Seri Rama pun silau kiri,
 silau kanan, silau torpandang dihadati³⁶ sekalian hulubalang, Sura Bari,
 Sura Bara, Anang Paka, Kobat Wising, Kerang Katuila, Bongkok Panjang,
 Bongkok Pandak, Ayu Supa Kuchar Laksemana, mendahari³⁷ mendahara. Lalu
 Raja Seri Rama nak marek³⁸ tutur murai berkhobar nak memanggil / abang
 Mah Perbu Anam.

(c) Yusuf (Tringgana) (Y). (Here the passage becomes two bilangan)

Timbullah nak royat seorang raja sebuah negeri, raja yang bernama
Seri Rama,³⁹ duduk dari dalam anjung istana dalam potas⁴⁰ gading omar
mati arak agung keluar hari baik periang molek @ terliuk (M) lintuk
terkulai balai nak sulur main angin, @ seperti (M) denak menanti lawan,
sirih layah dijunjung, gajah lambung belalai.

Maka Seri Rama keluar dari atas @ balai rong (M) balai bersiban atung,
balai rechat⁴¹ kuda berlari, balai tutup⁴² mata bermandang,⁴³ balai
bersirap tembaga dalu, selang seli bertukar ganti, balai / berlapik /
batu medang sela. @ Henyal (M) duduk atas kerusi beremas, bortarik
senyum berduchang⁴⁴ @ manis (M), murai dikhabar murai ditutur. Maka
nak @ orak (M) tentulah nak @ memanggil abang Kah (M) Babu Sianan.

(d) Isahak bin Kasur (Patani) (I)

Maharaja Seri Rama keluar terbit / duk menyatak⁴⁵ @ dari atas (Y) @
balai rong balai (M) lentang, balai bersiban agung / kerusi @ emas
(M) kerusi perak, 'wah payung buntut⁴⁶ kertas dadu. / Kasut / @ tilam
(M) perimadani,⁴⁷ / balai tатаh tembaga dalung, simpai tembaga tuasa, @
balai berlapik batu (Y) hampar, / tiang / berlapik kayu / naga / arang.
@ Balai sayup mata memandang (Y). Balai bertopuk burung terbang, tatah
tembaga dalung, simpai tembaga tuasa, empat puluh potong tiang dalam,
empat puluh potong tiang luar.

KEY AND NOTES

The method of transcription of the dialect is described on page 406 sq.
In the above passages, underlining indicates similarity with (K); the
stroke (/) denotes the order of words is considerably different from K.
Words enclosed by (@) and the letters (M) and (Y) are more similar to
M or Y than to K.

1. (Kel.) : riwayat.
2. Mahareja is regularly pronounced as two words: Mah raja.
3. Obscure.
4. Amat Ismail has kebas2 (to flick or shake out of cloth) which may be preferable.
5. Jambul has jayang which may be from jayeng; j. lehor and j. tilen may then be names of patterns or in view of urap, of scents. No dalang is able to explain these terms, except idiosyncratically, as for example Karim who states that chahaya ilohor is "an internal glow".
6. Obscure. Interpretations idiosyncratic, thus Karim states cherpu: (slippers). Amat Ismail has chemara (tuft).
7. Kilat bahu may be intended as is suggested in M.
8. Karim states he takes this to mean malu2 (shy), (idios.)
9. No dalang explained this but clearly the word is a corruption of adun (finery). Final n is pronounced ŋ. When the affix -an is added, it may remain ŋ. (See page 407.)
10. Sulup is obscure and the better reading seems to be M. Asunka appears to be a corruption of angsaka (a flowering tree).
11. (Kel.) : = gatu.
12. (Kel.) : = buang. M is the better reading; the description is of Seri Rama's movements: tohot limbai: swing the arm.
13. = bagai (intentional distortion).
14. Per/ter-sihen is a common pronunciation in the wayang of peseban.
15. In another bilangan, Amat Ismail has balai gemuntur (hall of thunder). It may, however, be a corruption here of potong (pieces of).
16. See J. Hooykaas, "Upon a White Stone under a Nagasari Tree", BKI 113, 1957, pp. 324-340.
17. (Kel.) : = Kelakatu (lamp-flies).
18. (Kel.) : swallows or martins.
19. In apposition to sajak.
20. Amat Ismail has bakung which is clearly correct.
21. Variant of ranchung.
22. Naga berseru is the usual phrase in descriptions of pauh (mangoes). Naga Berseru is the title of a Panji romance.
23. Obscure. ('chiller' tendon)
24. Possibly keting (Achilles' tendon) is intended.
25. More common is serjan manis. Serjan is obscure; likewise pati wadi.
26. These names are common to most dalangs but do not always occur in this bilangan.
27. A common stock phrase in the wayang for all types of apes. kakah is clearly kakah.

28. This Laksemana is not considered by most dalangs to be Seri Rama's brother but a minor official, as in N.
29. Typical wayang distortion.
30. Here, it seems kunang sekobun is taken literally (although Mamat cannot explain the sense). Thus 'fireflies' rather than 'gems'.
31. This seems likely to be a corruption of sulung tangan (the first one of anything a person makes). Jambul has sulung.
32. Clearly a corruption for puteri. Mamat professed ignorance of this.
33. See page 470 for note on this usage of the prefix di-. [p.416, 11.3-4]
34. (Kel.): = henjal. Here, "lowered himself".
35. (Kel.): suasa
36. Distortion for dihadapi.
37. For bendahari bendahara.
38. Presumably for orak as in Y.
39. So far, this bilangan is parallel to a passage sung by the Kelantanese dalang muda (see page 482.)
40. For petak? Petas ... agung is obscure.
41. Apparently = rajok. The sense is then similar to sorejang.
42. Sayup, as in I, is better.
43. Wayang distortion.
44. Obscure.
45. (Kel.): to lean.
46. For ubur2.
47. Presumably permadani.

Comparison of versions reveals that a number of parallels exist between each version, and in several instances it is possible to reconstruct the best reading. It does not, however, appear practical to attempt to reconstruct an "original version" of the whole bilangan, because: a number of the variant readings are equally meaningful and it is likely that there are nearly as many variants of both form and content as there are dalangs; although dalangs receive the bilangan orally and learn them by heart, comparison of the bilangan of teachers and pupils reveals that the latter are quite likely on the one hand, to add material gleaned from other sources or even invented material, and on the other, as is now common among the younger generation, to

abridge the teacher's version, often producing a simpler reading.

Thus, although it would in theory be possible to reconstruct the best reading of a number of parallels, if all the distinct elements were included in one version, it seems highly unlikely that such a bilangan could ever have existed, and the monstrous size of such a piece would make it inordinately cumbersome.

Further, it was found that a dalang rarely gives two identical renderings of the longer of his bilangan, often abridging and selecting only so much as is felt necessary for the situation.

This may be illustrated by comparing two renderings of Yusuf's (Trengganu) uchap Maharisi.

A

Maka Ajar Maharisi keluar dari dalam Wat
 Tujuh Kedi Beremas, berhala empat puluh, tiang Mahasikul Bermata Api keluar
 chandi yang keramat ditengah padang luas
 saujana padang, jalan empat bersimpang tiga,
 paling kiri tolih kanan, lalulah teringat
 kepada Awang Si-Dewa², dua beradek muda
 bentala¹ selayak aur selayak angin lela
 berkasa² lela. "Tuan hamba tidur, kami
 nak gerak, jaga² lokas dengan senggara,³
 kirap⁴ turun ke saki mulut mercha pada.^{5m}
 Maka hilanglah luhut dimulut Ajar
 Maharisi, lantas naik nogara kekayangan
 kejut loda⁶ dari tidur, bingkas bangun
 serta berdiri, chapai seluar hijau baju
 hijau, gelang kaki, gelang tangan, dokoh isi
 leher emas⁷ mahkota kerajaan, membuka pintu
 jaba lawang⁸ langit sekatan anak tangga dua
 bolas mempartikan⁹ sebusur anak panah, kirap
 turun pula, hari baik periang molek ha chap!

B

Al maka Ajar Maharisi Tok
 ditengah padang
 Chenderawati. Paling ...
 kanan, empat tampang perjuru
 alam, kiri kanan berelakang
 dapan. Lalulah teringat...
 Si-Dewa². "Tuan hamba
 bawah saki ... mercha pada.
 Hari baik periang molek."
 Luhut dimulut ... bangun
 serta dichapai sebusur anak
 panah, kirap turun pula
 bawah saki mulut mercha
 pada dengan senggara!

10

11

NOTES

1. Here used as a wayang word signifying praise, according to Yusuf. Bentala usually means 'earth'. Possibly a corruption of bentara.
2. Distortion for perkasa.
3. Distortion of segara.
4. "Fly". (Standard Malay).
5. A wayang phrase for "earth". Usually mundung.
6. A wayang word: = kejut.
7. c.f. bilangan of Mamat, above.
8. Lawang appears likely to be from lawang. Lawang langit: the entrance to the sky. Jaba is obscure.
9. Distortion. Likewise pebusur for busur.
10. Distortion for penjuru.
11. Distortion for belakang.

It will be seen from the discussion of the form of the invocations below (in Chapter XII), that there is much similarity in the method by which dalangs render both invocations and bilangan. The rhythm of the bilangan is, moreover, very similar to that of the invocations. The pace at which they are recited, too, is similar, and both are sometimes gabbled at great speed, in which case it is totally impossible for the audience to distinguish the separate words. It would appear that a few of the bilangan, such as the bilangan for Seri Rama and that in Tringgani for Maharisi possess a certain ritual significance, and dalangs often state that the bilangan Seri Rama should be recited before Seri Rama performs. The dividing line between bilangan and invocations is thus often indistinct, and on occasion, the two are mixed. Note, for example, this bilangan of Karim recited on the death of a ruler:

Masa wong dan derkum tikam tenggara idar¹ kehonggoro empat² hujan salah
musim, ribut salah periang, angin salah ketika, sebagai awang³ bah salah
waktu. Apa bala dengan jentaka? Kilat petir, sabung ber-nyabum⁴,
bulan bintang seban² bangsa. Apa hilamat⁵ kerajaan yang maha besar,

baginda yang maha mulia dan maha latah⁶ nak padah mati darah ditengah
padang Sahril Azir.

The sections underlined are identical to part of the invocations
of a berjamu performance. For Karim -- but not for all dalangs -- they
retain ritual significance in the context of the bilangan.

NOTES

1. Hong (Javanese: people), otherwise this passage is obscure.
2. Henggoro is a "Javanization" of negara. Clearly the four kingdoms of
Java are intended.
3. Obscure.
4. Distortion.
5. Distortion of alamat.
6. Not "aretic hysteria" but a wayang word having the sense of mulia.

It will be clear from the notes on the several bilangan above, that
apparent corruptions are not always due to the ignorance of the dalang.
True, many phrases of the bilangan are not understood, but on the other
hand, words are often intentionally distorted and this feature forms part
of the general pattern of wayang language discussed above. Thus in the
bilangan Sri Rama, Karim was careful to pronounce baser donak although
he was aware that the "correct" form was bagai. Similarly, Manat
emphasized that dihadati was for him the right word, although he agreed
that the more obvious form was dihadapi. Moreover, the words which have
no obvious meaning are regarded as wayang words, and some dalangs --
especially Karim -- attempt to imply a meaning to them, which is often
idiosyncratic as noted in the notes to the bilangan Sri Rama.

It happens, too, that dalangs often label literary words -- which they
have only encountered in the wayang -- as wayang words, as for example,
lentaka (misfortune), and gogaman (= gagaman, "troops"). Sometimes, the
meaning is misinterpreted, as in the following bilangan of Karim
describing lovers:

Pehak antara kedua ashek kelawanan ma'shuk, ohinta kelawanan duka,
 ne-ngembang2kan sajak bulan tersenyum, bintang tertawa; kumbang
 putih ber-duyun2 menyerikan bunga, chinta berahi terpendam kalbu
 masing2, berikat dihati menggelombang sir. Matakot ohinta rasa,
 masing2 berpaling, pancha diheret, mala digubah, ratna dikarang.

Here pancha (pronounced pacha, see page 407), clearly seems to imply
 "hand", but Karim stated that it meant "skirt". Similarly - though much
 nearer the correct meaning - he stated that sir (passion = berahi) meant
angin (wind; though it may include "mood"). Matakot is a wayang form of
itikat (will).

Chapter V

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1. This is also true of the Wayang Jawa; there, however, the language is distorted mainly to give the dalang's speech a Javanese flavour. As in the Wayang Siam, the dialect is Kelantan-Patani, and certain of the stock phrases and bilangsan (see below) are common to both, although in the Wayang Jawa more corrupt Javanese words and phrases are encountered.
2. Thus, forms such as dibakteriak, meninggalan, digelaran, menggenti-ran and takiula-pan are found. The various types of distortion are noted and commented upon in the annotation to the texts of Part Three.

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1. Wayang words are further discussed in the textual annotation. See Part Three.
2. The interpretation is that of dalangs.

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1. See Chapter XIII.

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1. For example Hikayat Raja2 Passi, Raffles MS.67 in the Library of the Royal Asiatic Society, London.
2. For example: Salesilah Kutsi, (C.A.Mees, De Kroniek van Koetai, tekstuitgave met toelichting, diss. Leiden, 1935).
3. Terjala is obscure. Some dalangs take it to be a place name; senur is the name of a tree with unpleasant smelling yellow flowers; sejanjar and seliring mean "a row" "line";

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1. Hamzah's version appears in the prologue in Chapter XV.

PART TWOCONTENTTHE RAMA TREE.CHAPTER SIXPRELIMINARY REMARKS

As is clear from Part I, the basic repertoire of the Wayang Siam complex is the Rama tree. This does not imply that the repertoire is based exclusively on Rama stories, for a wide variety of non-Rama tales may be encountered: occasionally, stories from the Pandawa cycle are performed; folk-tales, as for example, Yatin Beredap¹ and Hikayat Terung Pipit may be presented; stories borrowed from the Mak Yong and Tarek Selampit, and tales gleaned, usually through intermediaries, from a wide range of hikayat literature, ranging from the Hikayat Indera Bangsawan (here called Cherita Si Hutan or Si Gambar) and the Hikayat Hang Tush to the Hikayat Saiful Lizon² are also found. In fact, there are limitless possibilities in the choice of subjects for performance.

There is also a good deal of invention of non-Rama stories, mainly in Patani, and there some dalangs perform mainly their own stories, the plots of which they take from films and sometimes books and other sources. It is noticeable, however, that the puppet heroes in these tales are still dressed in the Wayang Siam type style. Although certain minor characters may wear modern clothing, such as soldiers in modern uniform, women in the latest fashions and certain characters (other than the clowns) who are introduced for comic relief, there is yet little attempt in the drama to deal with problems affecting modern society. The audience at a wayang performance is seeking to escape from its possibly rather drab existence and live for a few hours in a world of fantasy.

Nevertheless, the non-Rama part of the repertoire is of only minor importance overall, and the fact that the Rama tree is the basic repertoire is established by the use of the following criteria: the unanimous opinion of Wayang Siam dalangs; the fact that perhaps 80% of stories performed in the majority of Wayang Siam types are based on the Rama tree; and that the prologue features the same Rama characters whatever the subject of the following drama.

The fundamental part of the Rama tree is stated by all dalangs interviewed to be the Cherita MW. By no means all dalangs, however, are capable of reciting or performing the tale, and the table below provides an approximation according to age groups.

A. Became dalangs within past three years	B. (x) Age under 35	C. (x) Age 35-60	D. (x) Age over 60
15%	50%	70%	90%

Fig. 9 Percentages of Kelantanese dalangs
who know the Cherita MW.

(x) = excluding members of group A.

In Patani, 50% of dalangs examined were able to relate the Cherita MW, but none under 35 years were capable of this. In other areas, the majority examined were able to relate the tale. Some qualification is necessary here: many of these Kelantanese who state themselves to be ignorant of the tale have, at least, an idea of some of the contents; also, very wide differences are found in the quality and quantity of the narrations of those who profess to "know" the story, as will be demonstrated below. The sequel to the Cherita MW, the Cherita Kusi Serawi is also a fundamental part of the Rama repertoire. Much the same numbers of dalangs know the story as in the case of the Cherita MW. There are, however, dalangs who know one but not the other.

Although the Cherita MW is acknowledged as the fundamental part of the Rama tree, it is performed very infrequently compared with ranting stories for which there is a far greater demand. Moreover, when performed or narrated, the older dalangs tend to take longer than the younger. At the two extremes we have Awang Lah who takes two months, and Ismail from Bachok who takes three nights! The older dalangs state that the Cherita MW was once far more frequently played, and indeed the indication is that the tale is moving towards oblivion. The Skeat collection of Kelantanese Wayang Siam puppets in Cambridge, dating from the nineteenth century, with its great predominance of figures featuring in the Cherita MW¹ - if it is a representative collection - seems to support the assertion that the story was at one time far more popular. There is, of course, the possibility that the story has never, in fact, been the most widely performed part of the repertoire, even though accepted as the most important. It may be, however, that the younger dalangs will learn more of the story during the course of their careers, as has been indicated in Chapter III, for it is clear that a dalang's knowledge rarely comes from one source only, and his repertoire may take some time to accumulate.²

Before devoting our attention to the comparison of versions of the basic part of the repertoire narrated by different dalangs, some examination must first be made of how fixed and how variable is the content of the repertoire of any one dalang. When a young dalang accumulates his story over a period of time, his renderings of the story during that period are likely to exhibit a number of changes. At some point, the content of a dalang's basic repertoire becomes relatively fixed. There may of course be change, but it will only be possible to ascertain such long-term change after a further study in the future. Here, we are concerned with the degree of variability in the plot of the story, observed in two renderings - separated by

an interval of months - by one established dalang whose repertoire may be supposed to have "crystallized". It should be stressed at this point that the constancy of the content is more easily observed in narrative than in dramatic form, for the former represents more the kernel of the story, whereas the drama consists of kernel plus embellishments and dramatic additions, as demonstrated in Chapter XIII.

The majority of dalangs showed a relatively high degree of constancy in the narrative form, but a few exhibited considerable variation. The variability of the kernel of the story is best illustrated by presenting examples of the two extremes. Firstly, a high rate of constancy is always found with Awang Lah. The comparison of his passages A.1-2 and AB.1-2¹ - already discussed in Chapter IV with regard to form - demonstrates this: the plots are identical except for a greater amount of detail in the non-casual narration (A.1-2). An examination of two of his renderings of parts of sections 15, 16, 23, 25 and 27² gives a similar result. Below are noted the divergences:

1st Rendering

(as in key text)

2nd Rendering

15. The attack on Arada

PA and A first advise force
Sag gives the ultimatum
The apes flag
PA, A and LL drive back the sura
Jayasan and Suranala emerge
separately

HKP first advises force
LL give the ultimatum
No mention of flagging
HKP drives them back
They emerge together

16. Commencement of Building the Causeway

No mention of the suras' attempt
Sag suggests that LL and HKP should
build the causeway
HKP throws down rocks etc., a fight
ensues. Then LL throw down
the rocks. Eventually a
second fight occurs.

The sura first attempt to
build the causeway but fail
Sab suggests LL
The sequence is changed, so
that HKP's throwing down
rocks causes the second
fight.

In the following, the sequence 25-23-27 is that of the second rendering:

25. Maula Tani

Sag hears shouts and reports to SR	SR himself hears the shouts and emerges
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23. Mata Api

Mention of possession by pari, and of protection for a maximum of seven persons.	No mention of these points.
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27. Mah Babu Kenung

Mention of the antidote for Sag.	No mention of antidote.
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It is seen that very little variation occurs; the main differences are minor changes of procedure in conventionally fought battles such as in 15 and 25 (but not 27); changes of sequence in the encounters with MW's followers (thus sections 18-27). These types of differences are found with the majority of dalangs. There is generally no fixed sequence for sections 18-27; and a dalang is allowed, to some extent, to vary the minor details of conventional battles. Further, it may be noted that before narrating or performing a part of his repertoire, a dalang must mentally sort out (isi - Lit. "to fill" thus to "load" himself) the sequence in which he is going to narrate (or perform) the various interwoven threads of the story. It is rare that the sequence will be identical on two occasions.¹

To illustrate the other extreme of variability, a comparison is made of two renderings of section 5 narrated by Yusef bin Awang Mat of Besut.

1st Rendering

MW wanders in L'puri, meets Adam who grants him kingship over four lands. MW then does asceticism, head downwards, imitating serindit birds. The birds tell him of SM whose wife is Mdr. MW sets off to ask for Mdr, meeting Bota Muka Selimut on the way. They become friends.

2nd Rendering

In L'puri, MW does asceticism ... serindit birds. Desiring a wife, he is told of SM and his wife Mdr. by the birds. He sets off and meets Nabi Musa and informs him of his destination. He further meets Jin Muka Selimut. They become friends.

Even more variation is found in the version of Hussein of Podu, Kedah (see Chapter VIII) but the latter's story is not the Wayang Siam version of Cherita MH. We may add here that few dalangs exhibit the amount of variation found in the versions of Yusuf bin Awang Mat.

Methods used in comparison of versions

For purposes of the comparison of versions, the narrative form has been used, for, in addition to the fact that less time is consumed in recording it, it is more suitable for the task in hand in that, as stated above, it consists of the kernel of the story and is not affected by the demands of the audience or the clock which may add to or even (in the latter case) subtract from this kernel. It should also be noted that the beginning of the story, involving the origin of the protagonists (e.g. section 2) is rarely if ever performed; nowadays, at least, the drama commences with sections 6, 7 or 8.

The methods used in recording the versions compared have been noted in Chapter I. It was considered essential that a large number of versions should be recorded from all areas (including thirty versions from Kelantan), in order that no possibly significantly different version should escape unnoticed. Of all the narrations collected, ten have been selected from Kelantan, (A-J). The ten chosen - with the exception of A - were selected not because they are the "best" versions, but because they provide a representative sample of the state of the Cherita MH in Kelantan today: typical examples from each age group are presented; comparison of the versions of teachers and pupils is made possible; all the major motifs encountered in Kelantan are included in the ten. The smaller number of narrations collected from other areas¹ makes such selection unnecessary: two versions from Trengganu are presented (K-L); five from Patani (M-O); three from Perak (P-T); and four from Kedah (U-X). The names, established

residence and approximate age of each dalang are noted at the beginning of his version.

The following teacher-pupil relationships may be noted in the case of the Kelantanese and Trengganese dalangs whose versions are compared :-

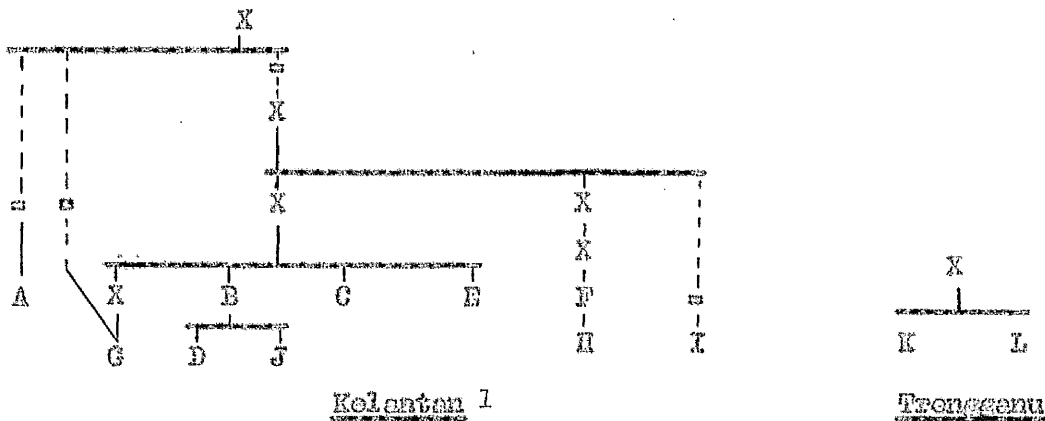


Fig. 10. Comparison of Versions.

['X' denotes an unnamed dalang; the sign '=' indicates a number of intervening dalangs; a broken line indicates some doubt.]

The older generation is represented by A-B-C-F; the middle group by D-E-G and the younger by H-I-J.

A detailed English summary of the transcription of Awang Lah's (A) narration forms the basis for comparison. The summary is divided into 29 sections, each of which deals with one main topic and bears a descriptive heading and a number. Where the chronological sequence of events in the narration results in separation of parts of these topics, in the summary these sub-sections are collected under the one heading and designated with a letter (a, b etc.). These letters are employed to make possible reference to the original sequence as depicted in fig. 11, and have no significance in the comparison of versions, where they are not referred to, thus for example, (2a) will merely be referred to as (2). Letters at the right side of a page refer to notes in Chapter III.

In the versions compared with A, in order to facilitate comparison, the order of the sections is arranged to correspond with that of A. Parts separated from the main topic are treated as in A. Again, the original sequence of versions appears in fig.11. In the compared versions B-X, the absence of any distinguishing mark indicates similarity with A. Where a sequence of events in B-X is largely similar to A, the beginning and end of the sequence is noted and the intervening parallel part is indicated by: (=A). If this parallel part contains deviations from A, these are listed in brackets at the end of the sequence. Where a point in versions B-X differs from A, the variant is underlined without further distinguishing marks. Where a point in a compared version (thus in versions C-X) shows more resemblance to a preceding compared version than to A, the same principles are employed as with comparison with A; in this case, however, the point or passage compared with a version other than A is distinguished by enclosing it with the signs: @(B etc.), the letter being that of the version with which the point is compared.

Where a point in B-X occurs in A (or preceding compared version) but in a different section, the relevant section number of A (or preceding compared version) will also be noted. Thus, for example, in B2, the reference: (A9), indicates a point found in B2 but parallel to A9. If the point is a major one, a cross reference is given in the section corresponding to A, thus in the example, in section B9, the reference: (See B2) is given. If a name is given a reference and also underlined, this indicates that the name occurs in the section referred to, but the role differs. In general where a name occurs *passim*, no reference is given, [thus for certain place names, e.g. Singa Maling and Mahaliku as names for caves and which are little more than tags; and characters such as Maharisi Mata Api (BMA)].

When the name of a character in a compared version differs from the name in A (or preceding compared version), but the same character is referred to, only the first occurrence of that name will be underlined if the role is the same.

Other abbreviations and distinguishing marks:

(?) : indicates that the narrator was unsure of the point in question;
 sub-sections marked: + or points enclosed by + ... + were remembered
 by the narrator after completion of the narrative; *
 dup. : duplication of point in the same version;
 no m/o : no mention of;
 ppt. : prompt (usually by a member of the audience or, rarely, by
 myself, using the method noted on page 19 .)

* The version (D) is taken from the owner's MS. Points supplied by the owner verbally are noted with the sign +.

Abbreviation¹ of names in the comparison of versions and summary :

*A	Anila	Sab	Saburanung
*AA	Anak Amuk	SAD	Siti Andang Dewi
BA	Belut Api	*SB	Sopit Bontala
BB	Bontara Beba	*Sag	Sagariwa
BDn	Budak Bisanu	SC	Siti Chendana
*BG	Betara Guru	*SD	Siti Dewi 3
BK	Bota Kemang	SN	Sirat Maharaja
BMI/BI	Bota (Maharaja) Indera	SMY	Siti Mayang
BO	Bontara Omar	*SH	Sori Rama
D	Dewe*	STW	Setagar Wana
D4	Dewa Empat	SPW	Sepedang Wana
DB	Dewa Berembun	SYK	Sang Yang/Sayang Kenung
DCB	Dewa Chahaya Bulan	SYT	Sang Yang/Sayang Tunggal
DFP	Datuk Fatih Perdana	SAT	Sang Alam Tunggal
DSM	Dewa Sinar Matahari	TMS	Tok Mak Jah
*EE	Endeng & Epong	*Tom	Tosakanth
gbā	golden barking-deer	TF	Tuan Puteri (i.e. "a princess")
GM	Gangga Masur	*TFI	Tuan Puteri Ikan
*HB	Hanuman Bongau	TFP	Tilas Tila Pujangga
*HI	Hanuman Ikan	*WL	Wak Long
*HKP	Hanuman Kera Putih	*WS	Wak Soh
HSA	Hanuman Sapu Angin	WTKB	Wat Tujuh Kedi Bernas
HT	Hanuman Tengangga	*DP	Dewa Panah
IS	Ileka Sari	s.i.m.	sleep inducing magic powder
*K & S	Kusi & Serawi	s/o	son of
KB	Kera Beloh	d/o	daughter of
KP	Kapan Putih	Kel.	Kelantan
*L	Laksamana		
*LJ & LP	Lak Juna & Lak Palembang		
*LL	Lola-bat & Lola bot		
L'puri	Langkapuri		
MA	Mata Api		
MBJ	Maharisi Durung Jerijit		
*MBK	Mah2 Babu Kenung		
*MBS	Mah Babu Saman		
*Mdk	Mandudaki		
MDr	Mandudari		
*MN	Mah Nerajit/Nengajit/Inrajit		
*MNR/MKA/MMA	Maharisi Kala (Api)/Maharisi Mata Api		
*Mskl	Mahanikul		
NML	Maharisi Mata Lembu		
MP	Maula Tani		
*MN	Mahraja Wana		
*MFK	Mang Mutu Kiri		
OMR	Orang Mulia Raya		
*PA	Pelela Anggada		
PT/Loi	Pipat Ta Loi		
*PD	Pak Dogol		
*FDn	Pak Diman		
*PK	Pak Kadir		
*Piah S	Piah Sokit (=Pra Sukrip?)		
PSG	Fatih Sang Gada		
RG	Raja Gajah		
RL	Raja Lebis		
RR	Raja Rimau		
SL	Sulung		

1. An asterisk indicates that the puppet portraying the character possesses a fairly standard form. In addition may be noted Raja Bali.

2. Mah = Maharaja

3. SD is also used to refer to Sita Dewi in the HSR.

Comparison of Wayang Siam versions with local literary versions.

As stated in Chapter I, it is felt essential that the versions of the basic repertoire of the Wayang Siam should be compared with and related to the literary versions of the Rama saga of the area under study. For this purpose, two versions are employed as the basis for comparison: the Malay Hikayat Seri Rama and the Thai Ramakien. Other versions of the Rama saga, including Javanese, Khmer and Lao are also made use of; unfortunately none of these versions has yet been produced in critical edition. Although Zieseniuss¹ provides summaries of the editions published by Roorda van Eysinga and Shellabear these summaries are far too lacking in detail for our purpose² - although adequate for Zieseniuss' task.

(A) For comparison of the Wayang Siam versions (henceforth WS) with the classical Malay redaction, therefore, three texts have been used as a basis for comparison, which will be collectively referred to as HSR :

- (a) W.G. Shellabear, "Hikayat Seri Rama", JSDRAS, 71, 1915. (Sh).
- (b) P.F. Roorda van Eysinga, Geschiedenis van Sri Rama, beroemd Indisch heroisch dichtstuk, Amsterdam, 1843. (RvE).
- (c) Hikayat Seri Rama, Raffles Malay Manuscript No.22, Royal Asiatic Society. (Rf.).

Another manuscript used for comparison with sections 1/2/5 is:

Hikayat Seri Rama, Cambridge University Add. 3756.⁴ (Wilk.)

(B) For comparison of WS with the Thai Ramakien, the following work was used:

Swami Satyananda Puri and Chereon Sarahizan, The Ramakirti (Ramakien) or the Thai Version of the Ramayana, Birla Oriental Series, Bangkok, 1948 (second ed.) (Summary translation in English) (RK)

A number of other recensions of HSR are referred to of which Hikayat Maharaja Rawana⁵ (HMR) may be noted here. Other sources, Malay, Thai, Javanese etc., are cited in the comparison. The fact that none of these Rama sagas has appeared in critical edition means that a systematic comparison of WS with non-Malay versions is impeded;

thus a WS motif traced to a Khmer version may also be found in, say, an unseen Thai recension. Nevertheless, the material available was found adequate to provide a broad general picture of the relation of WS to local literary versions and to establish that certain motifs not found in HSR/RK are not merely confined to WS.

The major motifs of each section of WS are first compared with HSR and/or RK. References to other versions of the Rama saga are then made where relevant. Only those parts of HSR/RK parallel to parts of WS are compared. These compared parts of HSR/RK should be considered more as lists of points rather than a full narrative. When a part of HSR/RK (or other version) is compared with WS, the passage for comparison is enclosed with strokes: /.../ Where points in these passages differ considerably from WS they are underlined. When points in HSR/RK (or other version) are more similar to one or more versions of B-K than to A, the points are enclosed by: @...(of B/C etc), the letters indicating the WS version(s) which exhibit this similarity in whole or in part.¹

When the passages in HSR/RK are similar to each other and to WS, the passages of HSR/RK are compared not only with WS but with each other: points in CAPITALS are found only in that version (and possibly WS), but not in the other. When passages of HSR/RK are so treated, the letters HSR and RK are underlined: HSR RK. Otherwise, capitals are merely used to draw attention to new points in other versions of the saga.

A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X
1	2	5	3	2	2	3	2	2	2	2	9	5	3	9	5	2	5	5	4	5	2	4	
2	5	4	3a+	4	5	4	5	4	5	5	2	2	2	2	6	5	7	7	8	7	4	5	
3	6	9	12a+	2a	6	6	5a	2a	6	6	5	5a	4	5	12	4	4	8	(4a)	8	8	2	
2a	12	2	2	5	7	7	6	7	(12)	7	(3)	2a	9	2a	7	(3)	8	8	8a	4	11	11	
4	6a	4a	5	6	8	8	12	8	4	8	6a	5b	2a	4	4	4	10	11	8a	11	11	11	
5	4	5a	6+	12	11	11	(3)	11	8	(4a)	12	2b	5	7	8a	7	11	10	11	14	8a	13	
4a	2a	6	12+	7	12a	10	7	11a	11	8a	2a	4	6	8	4a	8b	14	11a	14	11a	13	28	
2b	9	7	9	7a	(3)	13	4	14	10	11	4	4a	7	11	4a	11	15	13	14	13	17	28a	
5a	4a	8	2a	8	10a	14a	13	13	11a	(3)	7	7	8	11a	11	10	13	27		16			
3a	7	11	9a	8	10a	14a	8	13	11a	10	8	5c	4b	14	10	11a	16			17	17		
5b	8	8a	4	11	11a	15	4a	14a	13	10	(4a)	7a	8a	6	11a	14	28			28	28		
6	(4b)	11a	7	8a	13	16	8a	16	17	(4a)	8a	8	11	7a	10a	(12)	17			9+	5+		
7	8a	(3)	8	11a	17		11	17	(14)	14	8a	14	12	11b	13	13	28a						
5c	11	10	11b	14	15	14	11a	16	15	(12)	11	4b	14	16	9	15	26						
4b	(3)	11b	10	(3)	15	15	10	16	16	13	5a	8a	10	17	13a	16	9+						
8	11a	15	11a	14a	14a	14a	14	17a	14a	14a	11a	11	13	28	14	17							
9	9a	14	13	11b	16	16	14	28	16	16	10	10	17	16	14	17							
10	11b	(12)	14	10	20	20	13	26	13a	13	14	10	17	16	16	28							
8a	10	14a	15	13	29	29	14a	17	17	17	13	11a	16		17	16							
11	13	13	16	16	23	23	16a		16a	14a	14a	13	14a										
8b	14	17	17	27	27	27	23		27	27	15	16	16a										
11a	(12a)	16	16a	26	24	24	22		24	24	17	17	28										
12	14a	19	20	27a	26	26	26		27a	27a	16	16a											
10a	15	27	18	26a	(9)	26a	24		24a	27	27	28											
12a	16	26	27	22	26a	26a	29		22	22	24	24											
13	27	22	24	29	18	27	27		17a	22	22												
14	24	20	26	24	29a	29a	28		28	28	26	26											
15	27a	29	24a	26b	28	29b			26	26	26	26											
16	24a	23	23	28					26a	26a	29												
17	17	24	26a						29														
16a	26	28	25						29+														
18	23	29a	26b						9+														
19	22	29b	28+																				
20	20	3+																					
21	28	8+																					
22	(17a)	11i+																					
23	28a	11ii+																					
24	29	26+																					
25	29a	27+																					
26	29b																						
27																							
28																							
29																							

Section/sub-section figures
in brackets denote narrative

Section/sub-section figures
in brackets denote narrative
in retrospect. A bar over
a number indicates section
regarded as separate from
main story.

Chapter VIPage 108.

1. A popular tale found in Kelantan.
2. This is the popular name for the Hikayat Saif Dzu 'l-Yazan.

Page 110.

1. Although the named puppets in modern collections are mainly figures from the Cherita MW, there is always a large number of puppets - often nameless - used in renting stories. See p.83.
2. Several younger dalangs state that they chari hak munasabah (seek what they consider appropriate or reasonable) and if they encounter a motif or episode which seems to them to be likely to be true - for to the dalang the story is history, not fantasy - they will adopt it.

Page 111.

1. See Chapter XIV.
2. For explanation of these numbers and of the abbreviations, see the key at the end of this chapter.

Page 112.

1. When a dalang does not isi sufficiently before narration, he is forced to relate certain incidents in retrospect. This is shown in the comparison below. (See fig.11)

Page 113.

1. This is mainly due to the smaller number of dalangs; see page 14.

Page 114.

1. This should be compared with the main genealogy. See fig. 7.

Page 118.

1. Ziesenis, op.cit.
2. It should also be noted that the narrative part of Ziesenis contains a number of errors. Of these, some may be due to printer's omissions, e.g. the absence of brackets distinguishing Sh from RvE, as on p.31, line 5, after mention of SD's cloak; on p.40, the bracket after Brückenbau (1.27) should be placed after laBt (p.41, 1.2) etc. etc. Other errors are mistranslations, e.g. p.31 (15): the buffalo kills the male offspring, not the cows; p.34 (19): an areca palm, not a coconut; p.41: the water does

not gush forth twice. After SR's prayer, the causeway appears; p.47: Hanuman becomes small, as a mustard seed, not a bird; the fish king is named in Sh: Manik; and a large number of others. It may be said, however, that these errors do not seriously detract from the great worth of Zieseniss' work. In Burch's translation, there are further a considerable number of mistranslations, e.g. p.9, line 9, four not three; p.38, lines 6-7 should read: Dewi Indra's daughter by her husband, Anjana, knows of her mother's action ... i.e. the daughter is named Anjana; p.61: L not SR, scores the leaf; p.75: between lines 21 & 22, a passage is missing; p.85, line 3, Hanuman's mighty blows, not L's, etc. etc.

3. A careful romanized transcription of the major part of this MS has been made by Mr. E.C.O. Barrett who generously lent me a copy. This has been used in conjunction with the original MS.
4. The early beginning of this MS was brought to light by E.C.O. Barrett in an article: "Further light on Sir Richard Winstedt's 'undescribed Malay version of the Ramayana'", BSOAS, xxvi. 3, 1963, pp.531-543.
5. H.O. Overbeck, "Hikayat Maharaja Rawana", JMBRAS, xi. 2, 1933, pp. 111-132.

Page 119.

1. In view of the number of symbols employed in this chapter, in order to avoid complication, the sign '@' is dispensed with when no confusion is possible. Minor deviations of any one of recensions RP., RvE., or Sh. are not noted unless relevant to the comparison.

CHAPTER SEVENKEY TEXT OF CHERITA MAHIRAJA WANA
IN ENGLISH SUMMARY(A) Awang Lah, Mesira, Tumpat. 73.1. The Conquest of Dati Kuacha.

Bota Dati Kuacha decides to conquer the country of Berma and sends a minister with a letter of ultimatum stating that if Berma is not surrendered voluntarily, Dati Kuacha will attack in seven months time. Raja Berma is giving audience to his ministers when Dati Kuacha's minister arrives. Raja Berma reads the letter, rejects the ultimatum and tears the letter over the head of the messenger who then returns to Dati Kuacha and reports. Dati Kuacha musters his forces. Raja Berma does likewise and calls his three sons, of whom Bentara Baha is named. The latter volunteers to lead the forces. Dati Kuacha arrives and a great battle ensues in which Dati Kuacha's army is forced to retreat. Dati Kuacha then does battle with Bentara Baha, is speared by the latter and dies. Dati Kuacha's ministers pay obeisance to Bentara Baha who then becomes ruler of the country of Kuacha and marries Dati Kuacha's widow.

2. The Happenings in the Upper-World.

Bota Dewa Serajuk, ruler of the west of the kayangan (upper-world), expresses his desire for Siti Andang Dewi, the beautiful wife of Dewa Berembun who rules in the east of kayangan and spends his time each day teaching the other dewas of the east. Serajuk vows to leave kayangan and reincarnate himself on earth if he succeeds in possessing SAD just once. Serajuk goes to the abode of IB but cannot

enter for the door may only be opened by uttering three magic words known only to DB. Serajuk turns himself into a white house-lizard and waits above the door. DB returns home, opens the door and enters. Serajuk hears the magic words, waits until DB sets off the following morning to teach, assumes the likeness of DB, enters the abode and is intimate with SAD, giving the excuse that he feels unwell and explaining his unpleasant smell as that of sweat. Fearing that DB may return, he declares he must now go and teach, bids farewell to [a] SAD, departs, closes the door and reassumes his true form. He then returns to the west, hands over the government to the other devas, and descends to earth where he enters the body of Bentara Baha's wife through her mouth.

DB returns to his wife and the trick is discovered. DB guesses that the culprit is Serajuk. SAD declares that she can no longer stay in kayangan and decides to reincarnate herself on earth and seek revenge on Serajuk. In spite of all DB's pleas, she descends to earth and considers where to reincarnate herself. DB is greatly distressed and vows to teach no more. Deva Sang Yang Kemung, DB's star pupil, visits DB to investigate his absence. DB relates what has befallen and decrees that SYK shall replace him as teacher. DB remains alone, sorrowing. One day he wills the presence of SYK. DB then presents SYK with his changgai api, artificial finger-nails which, when pointed at an object, will incinerate it. This changgai is an heirloom and constitutes a symbol of authority, and a potent weapon for the defence of kayangan. After some time, all SYK's pupils have graduated except Bota Kemung who is stupid but extremely industrious and well-behaved. SYK wishes to reward him and foolishly gives him the changgai api. Bota Kemung then turns the weapon on fellow pupils who had teased him and creates havoc in kayangan,

after which he descends to earth and does likewise, burning indiscriminately. Dewa Indera, one of the pupils, informs DB who summons SYK and questions him. Hearing SYK's explanation, DB is most angry and threatens SYK with a curse unless he recovers the changgai. SYK searches for Pota Kemang, assumes the form of a beautiful woman and passes in front of EK. EK desires SYK but is told he must first dance. During the dance SYK asks him to point his forefinger towards his own face, which he does and is burnt to a cinder. SYK recovers [b] the changgai, returns to kayangan and approaches DB still in female form. DB, longing for SAD, embraces SYK and experiences an orgasm [c] before SYK can reveal his identity and reassume his true form. Greatly distressed at the incident, DB, having taken back the changgai, decides to reincarnate himself on earth, and orders SYK to watch over his released sperm, holding it on the palm of his hand, as DB does not wish it to drop to earth. Leaving SYK as his deputy, DB descends to earth and enters the country of Siusia Mendarapura, Sertapura [d] Kuala Dua Berdap Muda Tanah Pasir Mayang Negeri Beredap Borebu Sari, where Sirat Maharaja, son of Sirat Chokrawati, grandson of Sirat [e] Rahman, is ruler. DB enters the body of Chahaya Bulan, wife of SH, through her mouth. [f]

2.a. SYK, weary of holding DB's sperm, asks assistance from the gods (here, Sang Agung Medowata Mulia Raya etc.) that the sperm may be carried to a suitable bearer. He claps his hand and the sperm flies through the air and enters the ever-open mouth of Maya Angin. The mouth closes and she becomes pregnant.

2.b. [The narrator omitted the following from the account of DB's departure from kayangan, and only later did he realize the omission.]

When DB was about to descend to earth, two servants of DB, the Jentayu and Jentayan birds, hear of DB's plight and intention,

and visit him. DB tells of his misfortune and orders the birds to watch over kayangan while he is gone.

3. Maharisi Burung Jerijit and his Children*

A pair of honey birds look for a suitable nesting place. Eventually they make their nest in the beard of a sage who has been practising asceticism for forty years. The sage says nothing and the birds establish themselves in their new home. As the eggs are about to hatch, the birds take it in turns to find food. One evening the female seeks nectar in a water lily. Darkness falls and the flower closes, imprisoning her for the night. The following morning the couple quarrel as the husband doubts her explanation. The noise disturbs the sage and he rebukes them for the first time. The birds declare that though they may quarrel, as married couples often do, they have, unlike the sage, progeny to continue their line. The sage forgets his anger and allows the birds to rear their offspring, after which they depart from his beard. The sage, known as Maharisi Burung Jerijit, considers the birds' advice and decides he must have children. From a piece of sandal-wood he creates a wife, Siti Chendana. The latter eventually gives birth to a daughter, after which MBJ decides to resume his ascetic practices and teaches his wife seven magic words with which she may summon her husband when she desires his return. She experiments, and her husband returns for one night. Subsequently SC experiments further to see if the magic will summon other individuals, and wills that Dewa Sinar Matahari should visit her. DBM arrives and sleeps with SC to the indignation of MBJ's daughter. In time, SC gives birth to a son, by DBM. SC summons her husband, who, unaware of the truth, is delighted. After MBJ returns to his asceticism, SC repeats her performance, this time with Dewa

*In the Malay text of this paragraph, sinar is omitted.

Chahaya Eulan and becomes pregnant. After summoning her husband, she gives birth to another son. MBJ then abandons his asceticism, satisfied now that he has three children. MBJ takes his children to the pool to bath them, carrying the sons but not the daughter as she is big enough to walk. The daughter complains that others' offspring are carried while one's own has to walk. On arrival at the pool, the daughter is scrubbed vigorously to clean the sores on her feet. Again she protests and repeats her allegation. MBJ becomes suspicious and decides to cast all three children into the pool, asking the gods (Agung Medowata Chempedak Anak Bidandari Sang Furba Jaya) to turn those which are not his offspring into monkeys. This is done, the sons become monkeys, the daughter returns to her father and informs him of the facts. MBJ returns home, confronts his wife and beats her up. SC, however, succeeds in grabbing her daughter, curses her and evading MBJ, hurls her into the air where she is borne by the wind to Gunung Angin and there she remains, her only food the wind. Her name is Maya Angin. MBJ turns SC back into sandal wood and resumes his asceticism. [a]

3.a. DSM, aware of his son's fate, decides to help and descends to earth. He meets SC's two sons, reveals he is the father of the elder, and that DCB is the father of the younger. DSM creates, by magic, a city in the jungle which he names Pakian. He installs his son as ruler with the name Raja Bali, telling him that he has white blood and great strength, and counselling the two brothers never to separate. DSM returns to kayangan and advises DCB to visit his son and name him. DCB descends and names his son Raja Sekeba, [also called Sagariwa]. [b]

4. Birth and Childhood of Seri Rama and his Brothers.

In the east, in the country of Siusia Mendarapura, a son is born to SM and given the name Tengku Seri Rama.

- 4.a. A second son is born to SM, red in colour and is given the name Lakssmana. Both are sons of the same mother, Chahaya Bulan. SM's second wife, Mandudari, also gives birth to two sons, named Somardan and Chardan. [a]
- 4.b. SM orders a minister to take SR and L to Gunung Sahpian in order that they may be accepted as pupils by the sage who lives there named Nenok Ajar Sahpian. The sage accepts them and the minister returns to Java, where Sertapura is situated, and reports to SM. [b]
5. Birth and Youth of Mahraja Wana.
- In the west, in the country of Dati Kuecha, BB's wife gives birth to three sons. The eldest is Mahraja Wana, the second Mah Babu Kenung and the youngest Mah Perbu Anam, who is found to have writing on the palm of his left hand. The royal children and the ministers' [a] children play various games in the palace grounds. A sign that trouble is approaching is that MW beats and slaps his playmates for the slightest reason, and when fighting, MW is seen to sprout twelve heads and twenty arms. The children of a chief minister complain to their father. BB calls MW and admonishes him but MW is unrepentant and his conduct remains unchanged. The minister's children again complain to their father who then betakes himself to Raja Borna, and informs him of the state of things. Raja Borna summons BB and declares that MW must be banished to an island. BB pleads for another chance to discipline his son and returns home. MW, however, still refuses to reform, so BB sadly decides to exile him to Pulau Langkapuri, takes him there by boat and maroons him. MW explores [b] the island, finds a langkapuri tree and decides to practise asceticism there, hanging head downwards from the tree.
- 5.a. Adam, walking through Langkapuri, sees one of his descendants, asks his name and inquires his intention. MW relates his

experiences and asks Adam to give him power over the four worlds.

Adam agrees to MN ruling north, south, west, the underworld and the air, but states that he cannot allow MN to rule the east, for in

that area are other of his descendants. Adam insists that MN must

promise to honour the agreement (not to disturb the east) and MN

declares if he breaks it, may a curse fall on him (MN). Adam

[e]

then disappears after stroking MN's body. MN stamps the ground thrice,

asking (the gods) that a city may appear in the island, and when this

is done, MN leaves his city to visit his domains and find some wives.

[d]

(Langkapuri is also in the west). He descends into the sea, assumes

the form of a naga and makes love to the naga princess. Reassuming

his true form, he travels through jungle and field and comes to

Gua Singa Maling where Kapan Putih is ruler. MN conquers the

country and KP becomes his vassal.

[e]

5.b. MN arrives in the country of Gunung Tiga where three crow brothers named Raja Gagak are rulers. MN conquers them and they become vassals.

MN continues his travels and makes love to a tiger and an elephant

[f]

in the same manner as before. MN then descends below the earth and

makes love to Princess Maya Bumi. He then enters Gua Maha Liku and

makes love to the pari princess. Ascending to the kingdom of the

air, he meets the ruler Raja Dewa Mayang and is given the hand of

his daughter Princess Mayang.

[g]

Princess Dati Kuscha, MN's mother, gives birth to a daughter,

Princess Siti Mayang. Perbu Anam is also called Mah Babu Sanam.

5.c. The naga princess gives birth to a son, Gangga Masur Seri Berhama who has a human body and naga's head. The pari princess gives birth

to Princess Mata Api. Princess Maya Bumi has a son, Raja Lobis

Seri Perkam. The elephant and tiger also have sons with human bodies

and animal heads. Princess Mayang has a son with six heads and ten

hands named Nengajit/Nerajit Raja Udara Negeri Kekayangan Bongsu Dewa

Sulur Tomangan Raja Keinderaan. The various children ask their mothers the name of their father and are told MW. MW then revisits Naya Bumi, the result of which is another son, Maula Tani, with 500 heads and 5000 arms. MW returns to Langkapuri.

As MBK has no kingdom, BB builds for him a city named Gunung Setaman Alas. MBK spends his time in ascetic practices. If he wishes, he can make himself as big as a mountain while sitting down.

6. Nahraja Wana Gains a Queen

Finding none of his wives suitable for the role of queen, MW goes to the east, where, he has heard, there lives the beautiful Princess Chahaya Bulan, wife of SM. He meets SM, demands his wife, is refused, fights and defeats SM. SM informs Chahaya Bulan of the facts and tells her that he has promised to surrender her to MW and that MW agrees to a postponement of one month. Chahaya Bulan then soothes SM and retires to bathe in the palace pool. Asking help of the gods, she rubs the dirt from her body pores and from this creates a woman of identical appearance, naming her Mandudaki. Chahaya Bulan takes her into the palace and shows her to SM. When MW arrives he is given Mandudaki and takes her to Langkapuri where she becomes queen.

[a]

7. Birth and Upbringing of Siti Dewi

SAD enters the body of Mandudaki through her mouth causing her to become pregnant. As she is about to give birth, there are many ill-omens including some bleeding from MW's pores. Previously, MW has brought MBS to stay with him in Langkapuri and act as court astrologer as he is gifted with a "book" of divination in his left palm. MW has a further omen in which he dreams that a white and a black crow battle in the air and fall on his palace causing great

[a]

destruction. He consults MBS who declares that the unborn child will bring disaster if not disposed of. Mendudaki is taken to the beach; MBS aborts the child and places her in a jar which is then set adrift. Eventually the jar drifts to the country of the Forty Sages and buries itself in the sand. The Maharisi Empat Puluh plough their land and find the jar. They rear the child for a period but they are old, and fearing they may soon die, again set the child adrift in the jar. The child is still in the afterbirth. The jar drifts to the Wat Tujuh Kedi Bermas, the abode of Maharisi Kala Api, and lies in the sand. MKA (also referred to as Maharisi Mata Api) visits the beach with his servants Endeng and Epong. MKA sees the jar and orders Endeng to recover it. They find the child and rear her. She grows up a very beautiful girl and is named Princess Siti Dewi.

8. The Contest for the Hand of Siti Dewi

MKA decides SD, now adolescent, should marry. Going into the field, he asks assistance from the gods and creates a naga, buried in the earth, with forty heads in its back. On each of the forty heads he causes a lontar palm to sprout. He further creates an arrow which descends in front of him, the sheath falling in front of the wat where it becomes a sejati java tree. He then orders Endeng and Epong to travel through the country announcing that whoever can lift the arrow and shoot through the palms will win the hand of SD. This is done and a great gathering, including mambang, peri, chendera, bota and saksu assembles at MKA's wat. MN also arrives and insists on first turn to lift the arrow, after a great rush to attempt the feat. MN cannot lift it nor can any of the others. Endeng calls a halt and reports to MKA. MKA sets off to visit SN to invite his four sons to participate. Coming to a

three-forked road he meets a raksasa and informs him of his intention. The raksasa declares that he, a creature named Kala Jekim,* and one Badak Api guard the three roads and only if SM's sons can defeat them may they (i.e. SM's sons) pass on their way to the wat. MKA declares that he will not interfere. MKA is greeted with great respect by SM and informs SM of his intention. SM first decides to send Semardan and Chardan, who show little enthusiasm, especially on hearing of the three monsters guarding the roads. They set off, arrive at the three forks and engage in half-hearted skirmishes with the three creatures in turn, each time boasting a hasty retreat, and but for the insistence of MKA would not have fought the latter two at all. They return home, and MKA, disgusted, revisits SM and asks for SR. A minister is sent to Gunung Sahpian to recall SR and L and as they have completed their studies, are allowed to return. SR is informed of MKA's wishes and is keen to set off. SR kills the raksasa with his kris, and although the way is now clear, SR insists on killing the other two creatures. MKA is much impressed. They arrive at the wat and the assembled gathering, seeing the two slender young princes, jeer at them, causing SR to weep. L admonishes SR who then composes himself. MKA calls for silence, and invites SR to commence. SR succeeds in lifting the arrow. The gathering cheers and SR again weeps, and after more advice from L, shoots the arrow but pierces only seven. More cheers, tears, and advice from L. SR recovers the arrow. L examines the line of palms, sees it is not straight, guesses there is something below, and asking the gods' assistance, is able to see the naga. L asks SR to tread on the naga's head while he holds the tail. Again asking assistance, he pulls the tail until the palms are straight. He then signals

[a]

[b]

* kala jengking : a scorpion.

SR by waving a yellow cloth thrice, whereupon SR shoots the arrow through all forty palms. The spectators, however, all claim that it was they who shot the successful bolt, and so MKA orders them to attempt to [c] uproot the sejati java tree. Meanwhile Endeng informs MKA that SR did, in fact, shoot through the palms. MKA still allows the second test. Here again, SR is successful, using only his big toe to lift [d] the tree. MKA then drives out the other participants with his stick. NW plots with the Sura and Jenawa leaders to kidnap SD; they agree to guard the three roads, NW taking the middle one. At the wat, [e] MKA postpones the wedding as he wishes to hold a great feast to which all the wisest and greatest beings are to be invited. MKA tells SR to enjoy himself around the wat while he is away inviting Botara Guru from the kayangan, Maya Bumi from below the earth, Sepit Bentala Sang Agung Maha Gangga from the sea and Tagar Gana from the south. [f] Fearing that SR may be tempted he hides SD in the wat together with forty statues identical with SD, and tells SD to remain silent if [g] SR enters.

8.a. MKA then sets off to the places indicated. Tagar Gana lives in the mountains. Under the earth it is Jin Daba Balai Seribu Temenggung Balai Dunia who is invited. Meanwhile SR at the wat is impatient, and although L counsels patience, SR desires to find SD and depart for home. L protests but SR calls Endeng and Epong and asks where SD is kept. They plead ignorance and advise SR against such rashness for fear that MKA's anger will cause SR harm. SR searches unsuccessfully and again badgers L who eventually suggests looking in the wat. SR finds the statues but cannot identify SD. L informs him that all but one are statues and suggests taking a loaf of pine and tickling the eyes of each; the one who blinks will be SD. By this method, SR discovers SD and asks her to leave with him. SD

fearful of MKA's reaction, is most unwilling, but after much coaxing is finally persuaded to accompany SR and the three set off towards the east. MKA returns and is informed of events by Endang and Epong. MKA is furious and declares that SR and SD are likely to encounter trouble and be separated by MW.

- 8.b. The guests arrive at the wet and MKA, embarrassed and furious, explains his predicament. The feast is cancelled and the guests sympathize and return home.

9. The origin of Pak Dogol.

In the highest kayangan, Dewa Sang Yang Tunggal considers the fact that in the east and west of the lower level of kayangan, there are no rulers. He descends to the lower level and installs Sang Senohon Wa^{*} Agung Bentara Guru as ruler. His chief assistant is to be his brother Dewa Bogawan Nerada. Below them are Dewa Bentara Omar, Indera, Bayu, Dewa Kerga and Kerga Dewa. Sang Yang Tunggal ascends. He then decides to descend to the earth as he wishes to know the state of things in the world, and for this purpose he creates a body, an envelope, in the form of a most humble and ugly person, which he names Pak Dogol. Descending to earth in his envelope, he declares he wishes to have a companion. He betakes himself to the pool in the Taman Banjaran Sari and from the dirt on his body he creates another humble being which he names Wak Long. Pak Dogol states that they will enter the service of a mortal king. PD and WL go to Langkepuri and PD declares they will serve him for a year or two and observe the state of things. They offer themselves to MW and are accepted as servants.

* i.e. wang

10. Birth and Childhood of Hanuman.

Princess Maya Angin is pregnant for nine months and ten days after which she gives birth to a monkey, named Kera Belah. She is unable to feed him adequately due to lack of resources and her child's great appetite. She suggests that he look for jungle fruit and that he should eat only the red ones. KB heads towards the west, eating any fruit he finds, red or not. He notices a huge fruit in the west and rushes towards it but darkness falls and the fruit disappears. He sleeps in a tree curled up, and monkeys ever since this time have slept in this way. In the morning he again sees the fruit, which is the sun, in the east. He chases the sun and grasps it behind the eye. The dewa of the sun, DSM, feels this and turns the sun's eye; it falls on KB who is burnt to a cinder leaving one white hair. DSM resuscitates KB; KB explains his mistake, and informs DSM his mother's name but cannot state his father's name. DSM informs KB that his father is DB, now SR. His real mother is not Maya Angin who only bore him, but SAD now SD. DSM asks KB to stay with him that he may instruct him in ilmu (knowledge, here magical).

10.a. One day KB asks where is to be his permanent home. DSM tells him that his true place is with his father, and again states that his father is SR, that his uncle is L, and that at present they are in the jungle seeking for KB's mother, SD, who has been kidnapped by MR. KB declares he wishes to find SR. DSM spits three drops of saliva into KB's mouth and he immediately gains enormous strength. DSM also names KB: Raja Hanuman Kera Putih, Orang Mulia Raya, Setia Raja, Pejawatan Raja Seri Rama, Hulubalang Bismu. DSM further tells HKP to visit Pakian and meet his uncles Bali and Sekoba, whose origins he outlines. He also states that HKI's mother is [a] SAD/SD because DB was longing for her when his orgasm occurred. As

HKP is about to depart, DSM tells him that his strength will be decreased by one third if he does any of the following things: picks his teeth with kemunchup (love grass); passes beneath props supporting banana plants and crumbling houses or beneath the framework used for training climbing crops. He is further told that also coconut leaf spines may not be used as toothpicks. HKP descends to earth, [b] tries his strength by stamping on the ground; it crumbles under his feet. Arriving at a wat, HKP asks the maharisi for food. [c] The maharisi is named Maharisi Empat or Empat Puluh. HKP declares he has a huge appetite and demands much food. The sage, however, gives only three small lumps of rice to HKP which the latter declares will not fill the gaps of his teeth. The sage, however, has asked the gods' assistance to satiate HKP. HKP can finish only two of the lumps and hides the third in his cheek, which the sage discovers. HKP acknowledges the sage's power and the latter lectures HKP on humility. HKP sets off towards Pakian, finds a guava tree and devours all the fruit. A seed lodges itself in his teeth and he uses a kemunchup to pick his teeth, thus losing a third of his strength. He forgets a second time and passes under a prop supporting an old house, leaving only one third of his former strength. Arriving in Pakian, he introduces himself to Bali and Sekaba, outlining his origin, and explaining that when Bali visited DSM, he (HKP) was practising asceticism and did not therefore meet Bali. Raja Bali welcomes him, asks him to stay in Pakian and declares that his son Pelola Anggada will be as a brother to HKP. HKP says he will stay, but must soon set off to find SR.

11. The Kidnapping of Siti Dewi.

MW is in the jungle waiting for SR, L and SD. With the gods' assistance and stamping three times he creates a pool in which the water is half muddy and half clear. Whoever drinks the water from the clear half will turn into a monkey. The muddy water is the antidote. MW then leaves the pool and waits.

11.a. SR, L and SD rest under a meraksa tree. SR asks L to find water. L discovers the pool and becoming suspicious, decides to take only the muddy water and fills a leaf vessel with this. SR, on seeing the muddy water, questions L and hearing there is clear water in the pool, insists, in spite of all L's protests, on being shown the pool. Arriving there, SR and SD ignore L's pleas, drink the clear water and become monkeys. They leap about in the trees and are followed by L, who, asking assistance from the gods that his arrow may become a rope and encircle SR and SD, succeeds in lassoing them down to earth. They are restored when L tosses them into the muddy water, and SR is repentant. [a]

MW, annoyed that L has foiled his plans, proceeds to create, by magic, a shelter. Arriving at the shelter, L is suspicious of such an erection in the jungle but SR wishes to rest there. Finally, however, SR is persuaded by L, supported by SD, not to stay there and L builds another shelter. MW, again foiled, returns to Langkapuri (also called Langkawi) and summons his sister Siti Mayang. He asks her to seduce SR and become his second wife, so that when SR is with SMY, MW may abduct SD. SMY agrees and Sang Jelma, her husband, somewhat reluctantly gives his permission. MW and SMY then depart leaving the palace in the care of Sang Jelma. SMY assumes a beautiful form and passes in front of SR's shelter. SR immediately notices her and calls the others' attention to her. L is suspicious but SR orders him to call her. SMY professes ignorance of her origin, tells of a

lonely jungle existence and offers herself as servant. L, suspicious of her fine clothes remains unconvinced, but SR. accepts her as a servant; shortly after that SR decides to install her in the shelter built by MW and then decides to set up house with SMY. L and SD are somewhat shocked but reluctantly agree, and SR sleeps with his wives in turn. One day SR sets off into the jungle to find fruit and flowers. Returning with some he again departs to fetch the rest, telling L to divide the first load between SD and SMY. L first gives SD her share and the remainder he gives to SMY who accuses L of giving the choicest to SD. On SR's return with the rest of the flowers, L informs him of SMY's words but SR dismisses the affair lightly. MW then assumes the form of a golden barking-deer. SD sees the deer and calls L, who considers it impossible to catch. SD then asks SR for the deer. L is persuaded to follow it but being unsuccessful, returns. SR hunts the deer but is also unsuccessful and returns. SR then departs to find more flowers; during his absence SD and SMY quarrel and despite L's protests they fight. SMY is the loser. Starting a second fight, this time SMY assumes bota form; SD escapes, terrified. L is about to behead SMY, when she again turns back into a woman. SR returns and is informed of events by L and SD. SR beats up SMY and orders L to shave her head, and mutilate her nose and ears, after which she is kicked four times and driven out, weeping; the mutilations will always remain. MW takes his sister back to Langkapuri and on [N] approaching the city gate, MW treads on something soft. When he slashes at it blood spurts out, for he has cut the tongue, and killed Sang Jolma. SMY weeps unceasingly. MW is furious and none [C] of his ministers dares to speak. MW departs once more, again becomes a golden barking-deer and is again seen by SD. SD persuades SR to follow the deer. Suddenly he hears the deer shouting for help.

The shout is heard by SD who believes, unlike L, that SR is in trouble and insists on L investigating. L protests, for SR has told him not to leave SD alone but she is so insistent that L, after creating, by magic, an invisible barrier round the shelter, sets off. Whoever passes through the barrier or looks through it, with the intention of abducting SD, will suffer a broken back or blindness. The deer turns back into MW, and then assumes the form of an old man and asks SD for a little water but she refuses even to pass it through the barrier, telling him to enter. He then turns back into MW and flying into the air bursts through the unprotected roof of the shelter. He flies off with SD. L meets SR, they hear SD scream and rush back but SD has gone. SR weeps but composes himself and declares they must follow. They set off, SR again weeping, and L reproaches SR for what has occurred. [d]

The Jentayu bird observes MW flying with a woman in his arms, recognizes his mistress SAD/SD, and bars the way. MW refuses to hand over SD and a battle ensues in which there is no decisive issue but MW fears defeat and begins to question the bird. The Jentayu cuts him short and they battle further. MW is on the verge of defeat, and calls a halt and asks Jentayu where his life-force is located. The Jentayu rashly declares that it is in his wing-pit. MW states, untruthfully, that his is in his big-toe. They fight again. As the bird bends to peck his toe, MW smashes Jentayu's wing-pit and the bird falls to the ground. SD asks to speak with Jentayu. SD and the bird, now dying, weep together. SD asks Jentayu to inform SR of her fate when he appears, and places her ring in his mouth to keep him alive until then. MW then takes SD to Langkapuri, declares that [e] he has no remorse over the fates of SMY and Sang Jelma now that he is successful. SD is unwilling to live in MW's palace and is installed in a small palace some distance away. SR and L meet Jentayu and are

told of events. SR weeps with Jentayu. Although Jentayu still lives, only his head is intact, his body having corrupted, and as SR cannot restore him, he desires that SR take the ring from his mouth. This done, Jentayu dies and SR buries the head and weeps. SR and L, now knowing that MW is the villain, set off towards MW's country. After some time they rest under a beraksa tree.

12. Raja Bali and his Wives.

MW orders that each day at least one mango (pauh manis naga berseru) be taken to SD. He then decides to take Mandudaki to the kayangan wherein lives his son Morajit. Travelling by rakta (bird-carriage) they pass over Raja Bali's palace. Bali gives chase and bars MW's path demanding to know why he omitted to ask permission to fly over the palace. MW blames the rakta but Bali refuses to let him pass and they do battle. Bali sees Mandudaki and grabs her, kicking MW and the rakta down into the sea. Taking Mandudaki into the palace, Bali shows her to Sokeba (here called Sagariva) and again comes out to watch MW. They fight again and this time Bali throws MW and rakta onto the beach; they fall in different places. MW, therefore, without rakta, betakes himself to a sage named Ajar Bikawan Chakariwa who lives on a mountain of the same name. MW pleads for help in rescuing his wife. The sage declares that MW has seen that there are those more powerful than he (MW) and MW replies in a humble tone that he was wrong to invade Bali's airspace. The sage orders MW to wait while he visits Bali. Bali greets the sage with respect. The latter explains his mission and Bali replies that his taking Mandudaki was due only to the fact that MW is arrogant. The sage agrees and says that although MW had asked for the four worlds, now only does he realize that he is inferior. Bali agrees, after consultation with Sag, to return Mandudaki, but not wishing to lose his child in Mandudaki's womb, he

asks the sage's help. Sag is told to fetch a large ewe and the unborn child is transferred to the ewe's womb through her mouth. The sage returns with Hendudaki and restores her to MN who then returns to Langkapuri somewhat mollified. The ewe eventually gives birth to a child with a sheep's head and human body; the child is named [a] Pelela Anggada.

DSM decides Bali, his son, should have a wife and orders a dewa, named Dewa Chahaya, to summon him from Pakian. Leaving Sag as his deputy, Bali ascends with Dewa Chahaya to kayangan and meets his father. DSM presents him with a mother-of-pearl case, ordering him only to open it on return to his palace. Bali descends to Pakian, enters the palace, opens the case and finds in it a beautiful woman who becomes his wife, named Tuan Puteri Gwang.

DCB decides to give a wife to his son, Sag. Dewa Chahaya is again sent, this time to summon Sag. He meets Bali who advises Dewa Chahaya to return, saying that he will order Sag to follow shortly. Bali, however, refuses to allow Sag to leave and goes in his stead. He informs DCB that Sag cannot attend as he must guard the land and that he has come in Sag's place. DCB presents him with a glass case ordering him to give it to Sag and not to open it himself. DCB is suspicious and orders Bali to take an oath. Bali declares that if he disobeys, may he be shot with the arrow of SR. On the journey home, Bali opens the case and finds a woman, Tuan Puteri Kacha, inside. Bali returns, informs Sag that DCB has sent nothing for him, and in spite of TP Kacha's protests takes her for his second wife. Sag, who knows the truth, bears a deep grudge against Bali. PA is now able to talk. One day Bali orders Sag to invite Ajar Bikanan Chakariva to Pakian as he has a wish to ask. Sag visits and informs the sage who orders Sag to return and tell Bali that he will soon follow, but that

he has not yet completed his asceticism. Sag returns and reports to Bali.

[b]

12.a. Ajar Chakariva arrives and is paid obeisance by Bali. Bali then asks for another woman to replace Mandudaki. The sage agrees and asks for a serai tunggal or pandan wangi plant. Sag is sent to seek for either of these but is unsuccessful, whereupon HKP is sent. Unable to identify the plants, and asking the gods' assistance, he brings back a whole hill, to everyone's surprise, and asks the sage to find the plant himself. The sage finds a pandan wangi and creates a woman, Tuan Puteri Pandan Wangi, who becomes Bali's third wife.

After nine months and ten days she gives birth to a son named Anila.

[c]

13. Hemumen Meets his Father, Seri Rama

HKP leaves Pakian to search for SR. SR and L journey through the jungle. Reaching a tamarind tree they rest, and SR sleeps on L's lap while the latter massages him. HKP leaps onto the tamarind tree and sees two brothers. To attract their attention, he spits down onto them, the saliva wetting SR's chest. He spits three times, waking SR who seeing the saliva, imagines it is tears and accuses L of weeping, with longing for SD. L denies this but SR persists, causing L to weep, and is about to strike L and drive him out, when L asks SR to be patient for a moment. Asking the gods' assistance, L shoots through the broad leaves of the tamarind causing them to become shredded and making HKP visible. HKP descends, addresses SR and L as his father and uncle and does obeisance, angering SR. SR and L are mystified. HKP then relates his origin and history, and declares that if SR acknowledges him as his son, he will assume responsibility for rescuing SD. HKP displays his strength by uprooting trees. SR, encouraged by L, is attracted by HKP's offer of help, but is ashamed of having to

acknowledge a monkey as his son; as IKP explains that his monkey form is due to the curses laid on MBJ's children, SR acknowledges IKP as his son. IKP is still unsatisfied and demands to eat from the same plate as his father, whereupon SR, by magic, conjures up a feast by releasing his arrow into the air. As IKP wishes, however, to mix up the rice with his own paw, L decides they should eat from a banana leaf. After IKP has mixed the rice and the gravy, L divides the leaf with his finger causing a channel (remaining to this day) through which the gravy may drain. SR and L eat from one side and IKP from the other. Although SR finds the meal distasteful he is able to eat the drained rice. After the meal [a] SR confirms IKP's name and title. They then set off towards Langkapuri.

14. The Mad Buffalo and the Death of Raja Bali

Across the sea live the buffaloes Bapa Sapi and his wife the Ibu Sapi. [sapi is an 'ox' but perhaps Sapi is a proper name, for buffaloes are referred to.] The father always kills his sons at birth, but the daughters he rears and makes them his wives. Once when Ibu Sapi is pregnant with, she believes, a male child, she enters a cave and gives birth to her son secretly, only coming out to feed when her husband is not to be seen. The husband, however, notices her and suspects, because of her absence and smell, that she has just given birth. Declaring that she is too old to join the herd, she convinces him that he is mistaken. Each day she comes out to feed and then returns to feed her son. When confronted by the husband she pleads she is too old to mate. Her son grows up and she tells him of his father's past conduct, and he decides, with his mother's consent, to kill his father, saying that when his footprints are of the same size as Bapa Sapi, he will fight him. Each day the son measures the

footprints and finally the day arrives. Taking leave of his mother he goes to prepare for battle, but fearing defeat, he asks the gods' help, whereupon the Dewa Empat (four dewas), feeling pity for him, descend and ask his intentions, after which they each enter one of his hooves. The buffalo succeeds in killing his father but, his blood-lust unsatisfied, he runs amuck and attacks tree-roots; the jembalangs appear and direct him to a bamboo. Here too the jembalang comes out and tells him to attack an ant-hill. The white-ants appear and advise him to attack Raja Bali if he desires a good fight. The ants then direct the buffalo to Pakiam, the latter swimming across the sea with the ants sitting on his horns. During the journey their food is provided by nibbling the horns and this is the reason why the buffalo's horns are crinkled to this day. On arrival, the ants descend and breed, and this is the reason why white-ants are to be found everywhere today. The buffalo then creates havoc in Bali's garden, knocking over and chasing the gardeners, who report to Bali. Bali orders A and PA also called Anggada, to catch the animal. They battle in turn with it but both are defeated and report back to Bali who orders Sekaba, who goes with PA and A, but with the same result. Bali then does battle with the buffalo but cannot defeat it. Bali questions the animal about its origin and intentions. The animal, now called Anak Anuk (also Kerbau Namuk) informs him. Bali then invites AA to fight him in a cave and instructs Sag, PA and A to watch outside. If white blood issues from the cave, this is a sign that Bali is dead and they must seal the door of the cave lest AA escape and destroy the country - this is why Bali wishes to fight in the cave - but if red blood flows forth, AA is dead and they must not seal the entrance. They fight and Bali unable to defeat AA, begins to flag. He asks AA whether he is fighting with his own strength or with the help of others. As AA

denies receiving others' help, the Dewa Empat, insulted, emerge from his hooves and ascend to kayangan, whereupon Bali succeeds in killing AA by twisting its neck, causing foam from its mouth to flow out of the cave. Sag and his nephews imagine this to be Bali's blood and seal the entrance. PA and A agree that Sag should become ruler and they return to the palace where Sag takes Bali's three wives (of which one is rightfully his) for himself. Bali, sealed in the cave, weeps sorrowfully and falls into a faint; the Dewa Empat take pity on him, and in a dream reveal to him that he must behead AA with his sword and hurl the head at the door. Bali accomplishes this and escapes. On returning, he pauses to reproach angrily PA and A, then strides into the palace where he sees Sag sleeping with his (Bali's) wives. He ties the women's hair together and hurls Sag into the jungle. He then beats PA and A and banishes them for ever. [a]

SR, tramping through the jungle with L and HKP, becomes very thirsty and it is agreed that L will search for water. He finds a little at the foot of an ant-hill but SR discovers that it tastes foul. They investigate and HKP finds a body which he recognizes as that of his uncle Sag. The water is his tears and the 'ant-hill' is eye mucus. SR restores Sag with a magic antidote (penawar putih madu sila). Sag informs HKP of events, inquires the identity of SR and L and pays obeisance. He elects to become a servant of SR [b] and help in rescuing SD. He declares he will take an oath of loyalty (makan ayer sumpah) to SR if the latter will help him to wreak revenge on Bali. SR fears HKP may object but HKP declares himself neutral. Arriving near Bali's city, SR orders Sag to engage Bali in battle. Sag reluctantly agrees and Bali, seeing Sag, rushes out, is reproached by Sag and then they battle. Sag soon retreats

and hurries back to SR. SR states that he intended to shoot Bali during the battle but was unable to distinguish Bali from Sag as they are of almost identical appearance. SR then gives a yellow cloth to Sag telling him to tie it on his head in order to facilitate identification, and orders him to engage Bali once again, this time in the air. They fight and SR shoots his arrow Gandewat at Bali. Bali, however, catches the arrow, stops the battle, and realising that Sag has obtained help, descends and finds SR with L and HKP whom he recognizes and who introduces SR but remains neutral. SR declares that he is helping Sag and accuses Bali of ill-treating him. SR informs Bali he must give a drop of blood to the arrow before returning it. Bali refuses and hurls the arrow back to SR. The arrow swoops back and kills Bali. They enter the palace and HKP sets off to search for PA and A. Finding them weeping, he escorts them back to the palace and introduces them to SR. They elect to become SR's servants. Sag is officially given the name of Sagariwa and is created menteri besar (chief minister). [c]

15. The Conquests of Seri Rama

SR and his followers hold a conference in which it is stated that they must cross the sea to reach Langkapuri. Sag declares that the persons best qualified to advise on the best route are two brothers: Maharaja Kora Sabaranung and Tilan Tila Pujangga, the co-rulers of Bukit Gunung Lega Pisang. Each has a son, whose names are Lela-bat and Lela-bet. SR sends Sag with a letter asking Sab and TTP to visit him in Pakian. Sab and TTP declare that if another raja wishes to speak with them he must come to them. SR, on hearing this, takes it mildly and agrees to go. HKP, however, is indignant, sets off to Lega Pisang, lifts up and carries back the hill on which

Sab and TTP have their sleeping quarters and sets it down outside the gate to Pakian. HKP wakes Sab and TTP and orders them to enter the palace and do obeisance to SR. While they are considering, Sag, PA and A appear and state that they have no option but to do as HKP orders. They pay obeisance to SR who then graciously invites them to air their grievances. HKP, PA and A, however, will brook none of this and Sab and TTP, intimidated, decide to become servants of SR. They are told to take an oath of loyalty which involves licking SR's arrow (makan ayer sumpah). If they ever commit treason, the arrow will bathe in their blood. Asked for advice, Sab informs SR that he must build a causeway to Langkapuri (for not all SR's followers can fly) and the best site at which to commence the work is Tanjung Aruda where Jayasan and his son Suranala are rulers. Lela-bat and Lela-bet return to find their fathers are missing. Recalling the letter from Pakian, they suspect Sab and TTP may have been abducted and decide to steal them back. Assuming the forms of two green flies they enter Pakian. HKP suspects such a plot and orders an alert. As LL enter they are caught by HKP who inquires their names and is on the point of treading on them. LL reassume their true forms and fight with HKP. The whole palace awakes and Sab and TTP order LL to halt the fight. They tell their sons of recent events and LL are furious with HKP; a verbal battle follows between them until SR intervenes. On the advice of their fathers, LL elect also to serve SR, and HKP still suspicious, demands they be made to lick the arrow. [a]

After a conference, it is decided to send a letter to Tanjung Aruda as it is the only feasible site for a causeway. Sab declares that all his ape subjects are SR's to command. LL are sent to Aruda with a letter asking permission to build the causeway. Jayasan,

fearing the ape army will devour all the crops in the land, flatly refuses. LL report back to SR and a conference is held. PA and A urge force and HKP energetically supports this. SR leaves the decision to his followers, and urged by HKP decides force must be used against Aruda. SR asks Sab to have his apes mustered. Sab orders LL to bring the ape army with his ministers Kera Pa'idin and Madurangga. A great army assembles and marches on Tanjung Aruda. Jayasan and Suranala order their patih (ministers) to inquire the identity and intentions of the army. The apes inform them, and Sag comes forward and delivers the ultimatum that either they be allowed to execute their plan and be free to camp on the beach or they will attack. The patih report to their ruler. Jayasan sends forth his army of suras and a battle ensues. The apes begin to flag, but then the chief ape warriors emerge, including PA, A, and LL and drive back the suras. The latter report to Jayasan who himself comes out to fight, is engaged by PA and A, and worsted by A, whereupon a minister rushes to inform Suranala [here said to be Jayasan's father] who then helps Jayasan against PA and A but both are killed by the ape brothers. The suras then do obeisance and surrender the country to SR.

[b]

16. Building the Causeway

SR asks who is able to build the causeway. None of the army replies (i.e. the rank and file, including Sab's army of which Akil, Mahbir, Karang, Ketuila, Bongkok Panjang and Bongkok Pendek are named). Sag suggests LL and HKP as the three most likely to be capable of the task. LL are willing but do not wish to co-operate with HKP. LL and their followers, therefore, set off to work. They heave rocks and trees into the sea but make no progress for the water is too

deep. Sag is sent to inspect the work but seeing no progress, calls Lola-bat who asks for more time. SR, on hearing this, insists that HKP and the others be allowed to help, and calling Lola-bat and his party, decrees this. They recommence and HKP throws down rocks from the hilltop to the workers below, using both hands and feet, as he is working singlehanded. Accidentally, a rock falls on Lola-bat's head who accuses HKP of working in a barbaric fashion using his feet to throw down the rocks. They quarrel and fight. Sag sent to inspect, finds them fighting and separates them. After hearing both sides he orders LL to exchange places with HKP. LL throws down the rocks and HKP catches them in his mouth, hands and feet! Another fight begins, Sag arrives, stops the fight and orders them before SR. SR sees both sides of the quarrel but Lola-bat asks for another chance to work without HKP, saying the causeway can be completed in seven months, and demands that HKP be punished. SR demurs to Lola-bat's wishes and HKP is jailed. After seven months, Sag sent to inspect, sees no progress has been made, reports to SR and urges that HKP should build the causeway. HKP is released by Sag but insists on working alone. Lola-bat and his party are recalled and HKP agrees to complete the work single-handed in eight months (but intends to do it in seven). Willing DSN's help he sets to work and completes the causeway in seven months. Sag, accompanied by PA and A, inspects the work and is amazed to find it finished. They return with HKP and inform SR. Lola-bat is unconvinced and all the warriors visit the causeway. Sab reproaches Lola-bat for his attitude towards HKP. Reporting back to SR, they are told that they will set off in four months' time to attack Langkapuri.

[a.]

NW has a dream in which an old man informs him that a human king has built a causeway to Langkapuri. Waking, he asks MBS to

consult his book of divination, whereupon MBS declares that the dream is true and that the king is Seri Rama. MW accuses his brother of lying, kicks him and, calling PD, NL and others, including Patih Sang Gada, Patih Sang Jenawa and Patih Sang Sura, he orders that a raft be made and that MBS be set adrift upon it. MBS, weeping and protesting his innocence is set adrift by the royal servants who declare they are merely obeying orders. The servants then report [b] back to MW and suggest that it might be well to confirm that MBS is lying, and on inspection it is found that there is, indeed, a causeway. MW feels some regret over his treatment of MBS. MW then descends into the sea, visits Sepit Bentala Sang Naga Maha Gangga and asks that the fish etc. be ordered to pull down the causeway. SB remains neutral and tells MW to ask the fish and turtles himself. SB states that SR is powerful, that HKP built the causeway and that MW may expect trouble. Declaring that he has had audience with SB, MW asks Tuen Puteri Ikan (The Fish Princess), Raja Labi (Turtle King) and other sea rulers to help, and they agree. MW then returns to Langkapuri and informs PSG that all is well. The denizens of the sea inspect the causeway and discover that it blocks their passage from one side to the other. They then pull down the causeway and it disappears.

The time arrives for SR's crossing and Sag is sent to inspect the causeway. He finds that the whole middle section has disappeared and reports to SR. HKP also goes and confirms this. Returning, HKP declares that he can repair the causeway in three months.

16.a. On returning from Langkapuri, HKP rebuilds the causeway and reports back to SR. SR decides to cross in seven days' time. The fish, however, once more attack the causeway. HKP sees this and informs SR. HKP again rebuilds the road and waits until the fish

appear to attack it. He grabs Raja Labi, questions him and then flattens him on a rock. He sees TPI, who has human form with a fish's tail, and catches her. He questions her and she informs him, or did Raja Labi, that MW ordered the destruction of the causeway. HKP threatens to harm TPI if she damages his work again but she is unimpressed and declares that the road will only be safe if HKP accompanies her to her abode. Reluctantly HKP follows her and is coerced into marrying her. An auspicious day for the crossing arrives but HKP has not yet returned. Sag, sent to inspect the causeway, finds it intact but HKP is missing. A advisor waiting for HKP and a search is organised but without result. SR weeps. After three days, HKP leaves TPI pregnant and returns to SR. He relates his experiences. The army is then mustered. [c]

MW orders his patih to inspect the side of the causeway. Seeing it is again intact they report back to MW who then comes out to see for himself. MW then creates four bota and a shelter. A bota is hidden under each of the four posts of the shelter and they are told to swallow SR when, after crossing the causeway, he rests in the shelter. MW then creates a chandi, for every shelter (wakaf) must have a chandi (a shrine*). He then goes to SR's abode and attempting to make love to her, bleeds from his pores and retreats to his palace, extremely depressed. [d]

MBS drifts to the causeway against the current. HKP, inspecting his work, notices MBS and reports to SR saying that he wishes to know his father's wishes before rescuing the individual on the raft. SR orders HKP to fetch the man and he is brought before SR who restores him with his antidote (here ayer mawar putih ayer manik astagina). MBS relates his experiences. I suggests to SR that

* here in the form of a pillar

MBS be asked whether he wishes to serve SR. With the agreement of his captains, SR puts the question and MBS elects to serve SR. He then takes the oath of fealty on Gandewat and all are delighted at having gained so skilled an astrologer. MBS informs SR that MN is unable to touch SD. After cheering three times the army marches across the causeway. Arriving at the shelter, SR wishes to rest but MBS advises against this. Kera Pa'idin scoffs at MBS's warning. HKP supports MBS and agrees to investigate but Pa'idin declares that there is nothing underneath the shelter and that if there is, then HKP may kill him. HKP lengthens his tail and probes with it under the shelter. Encountering the bota, he lassoes them, drags them out and kills them. HKP then breaks Pa'idin's neck, killing him. A new shelter is built and SR erects a new chandi confronting that of MN. [e]

17. The Burning of Langkapuri

L suggests to SR that before repairing the causeway, they should confirm that SD is, in fact, in Langkapuri. SR agrees and orders HKP to go to Langkapuri and investigate. HKP descends to the beach and attempts to leap but each time, he sinks into the ground because of his great strength. He returns to SR. L then invites SR and HKP to the beach where he holds SR's hands while HKP leaps onto their shoulders. He then leaps and flies to Langkapuri. He enters the gardens and asks those guarding them where he may find SD. They point out her abode and HKP hurries forth and calls out. He introduces himself, pays obeisance and explains his origin. SD acknowledges him as her son and embraces him. HKP informs SD of SR's army and the causeway. SD gives the remaining half of a mango to her son. He finds it delicious, desires more, inquires the location of the trees and

despite the protests of SD who fears for her son, sets out to raid the fruit. Defying the gardeners, HKP devours both ripe and unripe fruit, leaves, and twigs down to the branches. He then uproots the trees. When the gardeners attempt to chase him, he turns and beats them up. He then turns the trees topsy-turvy. The gardeners rush into the city and inform the patih. MH is told and orders the capture and execution of the monkey. The patih discover HKP, attempt to capture him but are beaten up. HKP reveals his identity and the patih return frightened to MH. MH then orders all the warriors, including the maksa, sura, jenawa, Kumbang Giri and Kumbang Dima, to capture HKP. They, too, are worsted by HKP but the latter then decides to allow himself to be captured. He is taken before MH after a beating which has no effect on him, and MH condemns him to death. He is to be pounded in a mortar but each time the pestle descends, he leaps onto it. HKP declares that if he is to be killed the way is to bind his body in all the costliest clothing in the city, soak it in oil and burn him. This is done and HKP then leaps onto the roofs of the houses finally arriving on the palace roof. The whole city is burnt and the population flees. Although the fire has not harmed HKP, the tip of his tail is still alight. He leaps into the sea causing it to boil, his tail still on fire. He asks help of SB. Telling HKP he is stupid, SB advises him to ask DSM for the solution. HKP ascends to kayangan, and is told by DSM to place his tail in the well that came into existence at the same time as he (HKP). HKP then places his tail in his mouth and the fire is extinguished. Descending once more to his mother's abode he is asked by SD the reason for his destroying Langkapuri. He replies that he was furious about her abduction. SD urges that she be rescued quickly and asks how it would be if HKP took her back with him. HKP replies that

the credit for her rescue must be SR's, and taking his leave, he sets out to return. Again he sinks into the ground when he attempts to leap and returns to ask his mother's advice. SD advises him to leap from the black stone where Adam once practised asceticism.

He takes her advice and returns to SR. He then recounts his [a] adventures. SR is angry with his son for burning Langkapuri and [b] oppressing innocent people when SR only wished HKP to confirm that SD was still in the city. SR considers, to HKP's indignation, jailing him again. I, however, reminds SR that the causeway must be rebuilt and HKP is therefore forgiven.

18. The War. Raja Gajah

Hearing cheering from the beach, MN orders the patih to investigate. They observe the great army and note SR's chandi confronting that of MW. They report back and MN realises that his bota must have perished. He considers and decides to summon all his friends and children to assist him. PD and WL are sent to summon Raja Gajah. They invite RG to come immediately, stating that MN will inform him of the reason for the summons on arrival in Langkapuri. RG collects his weapons and they set off. RG meets his father and agrees to fight. The soldiers march out to the battlefield cheering, standards raised. SR, hearing the shouts, inquires from Perbu Anam/MBS the identity of their opponent and asks who should do battle with him. MBS, consulting his book, replies that RG is their opponent and that his match is HKP. HKP yells a battle-cry and the armies meet. A great battle ensues, first the rank and file, in which RG's side is forced back. His captains then do battle with the same result. RG himself advances and is met by HKP. After a short verbal exchange, they do battle and HKP kills RG with a great blow from his club.

SR's side cheer loudly. MW's warriors retreat and inform MW of events. He is depressed but shows no emotion over his son's death.

19. The War. Raja Rimau

PD and NL are sent to summon Raja Rimau from his cave. Their invitation is phrased similarly to that used for RG. RR meets MW is told of events, and agrees to fight. Hearing shouts, SR inquires from MBS the name of their opponent and his match. MBS replies, and declares that HKP must be the one to fight. A battle commences, HKP confronts RR, and after a short verbal exchange they fight. RR is killed by HKP who twists his neck. The losers report to MW who is somewhat depressed. SR is delighted with HKP and caresses him. His army cheers.

20. The War. Raja Gagak

MW is in a quandary; he decides to observe the state of things on the battlefield. He sees SR's chandi in the east; it is higher and more beautiful than his own. In a fit of pique he kicks his own chandi, breaking it in half and returns to the city. His officers, seeing him furious are terrified. He mentions the chandis, and the officers, asked for their views, timidly voice their fears of defeat by SR. Recovering his confidence somewhat, MW sends PD and NL to summon the three Raja Gagak from Gunung Berapek. They issue the same invitation as before and return to Langkapuri. The Raja Gagak soon set off, meet MW and agree to fight. The army comes out cheering three times. Sag informs SR, and as before, Perbu Anam/MBS consults his book and states that HKP, Sab and TTP should fight the three Raja Gagak. HKP declares that he is ever willing to help his father if SR praises him a little. The battle commences and Raja Gagak's side is pushed back. The Raja Gagak come to the front and are

faced by HKP, Sab and TTP. There is a verbal exchange, then they fight. HKP, Sab and TTP, however, find it impossible to kill the Raja Gagak. They pull back and HKP reports to SR who calls MBS. MBS divines that the Raja Gagak have deposited their souls at Gunung Da'il/Gunung Berapek/Gunung Tiga. SR orders HKP to seek the souls on Gunung Da'il. While HKP is away, Sab and TTP continue to fight, slowly retreating. HKP finds the three souls and returns. Showing them to MBS he is told to take them into battle and smash them when a suitable moment arrives. Giving one each of the soul vessels to Sab and TTP, he recommences the battle. They smash the vessels and all three Raja Gagak expire. While SR's army cheer, MW's side return and report to their ruler.

21. The War. Kapan Putih.

MW orders PSG to summon Kapan Putih from Gua Mahaliku. PSG conveys this without disclosing MW's intentions. Arriving in Langkapuri, KP is informed of events by MW and agrees to fight but asks for a postponement, as he wishes to ascend to kayangan in order to request the loan of the great spear which is an heirloom of all the Raja Dewa and which if thrust at one man will kill a hall-full. Ascending to kayangan he meets Ajax Raja Dewa Puxba and makes his plea explaining he wishes to fight SR. Ajax Raja Dewa is reluctant to lend the spear for he holds it in trust for the other dews and fears that those more powerful than he may curse him. He recalls, however, that SR is DB and decides it would be interesting to see the outcome of the battle. He agrees to lend the spear to KP, saying that to be effective it must be sharpened at seven or eight hills, streams and estuaries. He will only lend the spear for fourteen days. KP then sets off to sharpen the spear.

In SR's camp there is a bad omen: SR dreams that a magic bird lands on one log on SR's shelter, destroying it. On waking he informs L who suggests consulting MBS. MBS thus discovers KP's plan and declares that KP must be prevented from completing his work of sharpening the spear. He suggests that one of SR's servants should become a carcass and one a crow. SR calls a conference. HKP volunteers to become a rotting carcass, PA and A offer to become crows. The crows are to follow KP, carrying the carcass, thus ensuring that the stench will prevent him from completing the work of sharpening the spear. HKP, PA and A set to work. KP finds work impossible and before completing five, the time comes for the spear to be returned to kayangan. HKP, PA and A, reassuming their true forms, report to SR. KP explains his plight to Ajar Raja Dewa and asks for more [a] time. The Ajar, fearing a curse by Betara Guru, flatly refuses. KP descends to Langkapuri, leads the army onto the battlefield and orders the officers to give the signal that they are ready to do battle. KP then creates an army of phantoms including one in his own likeness. The real army retreat to watch from a distance. KP himself returns home. MBS informs SR that KP is their opponent and suggests PA, A and HKP to lead the army. In the battle they make no impression on the phantom army, and pulling back to confer, decide to inform SR and MBS. MBS divines that KP is in his cave and that their opponents are phantoms which may be ignored. HKP volunteers to deal with KP, goes to Gua Mahaliku finds KP asleep and attacks him. KP wakes and they fight. After a great battle, HKP smashes KP on the rock, killing him. HKP then returns to SR and the army cheer, challenging the enemy. On hearing this MW orders the patih to Gua Mahaliku to investigate. They are mystified to find KP is dead. MW is most depressed. [b]

22. The War. Gangea Masur

MW orders PD to summon GM (also Rangga Masur) from the sea. PD conveys this to GM omitting the reason. GM arrives and agrees to fight. He leads out the army. MBS, as usual, consults his book and suggests HKP as a match for GM. The armies clash and GM and HKP confront each other. After the usual verbal exchange, they do battle. HKP wounds GM and demands that SD be returned. GM refuses and is killed by HKP who twists his neck. MW's army, seeing the [a] death of GM, retreat into the city and inform MW. The victors cheer.

23. The War. Tuan Futeri Mata Api

MW orders PD and WL to summon his daughter Mata Api from Gua Mahaliku. When this daughter opens her eyes, everything in her field of vision is burnt to a cinder. MW also declares that any of the other paris who wish to help should accompany MA. PD calls WL but the latter prefers that PD should go alone as the mission is a delicate one. PD arrives at the cave and informs the paris that MW desires the presence of MA and the other paris (all females). He hints that MA is required to take some great risk in her father's place but is not explicit. The paris, telling PD to return, declare they will soon follow to Langkapuri. MA's mother carries her, telling her not to open her eyes, and they depart for Langkapuri. MW informs the seven paris, and MA and the latter agree to help. MW's army cheers and comes out to the battlefield with the paris. Sag informs SR. MBS is called and divines that their opponent is MA and the seven paris. Apart from the danger from MA's eyes there is another danger from the paris: they resemble jembalang and are able to possess an individual causing madness. MBS advises SR to borrow the goliga mata (a magic gem) from BG in kayangan. This, if worn on the body, protects the wearer from the burning gaze of

MA. SR ascends to kayangan and BG agrees to lend him the geliga mata but explains it may only be worn by one person at a time and will give protection to a maximum of only seven persons. SR receives the object from BG (also called Ajar Raja Dewa), descends, and informs his followers of the loan. MN's army shouts and cheers challenging SR's warriors to do battle. Also cheering, SR's army issues forth to face the enemy but SR then instructs his men to withdraw to a safe distance, leaving only HKP, L and himself to face MA. MA opens her eyes but with no result. HKP rushes to the attack and the paris flee back to their cave taking MA. MN's patih return and inform their master that MA is unsuccessful and has been taken back to Gua Singa Maling.(!)* SR returns the geliga to BG who remarks that SR's purpose on earth is to wash clean all that is fouled and dirty. SR descends and his army cheer.

24. The War. Nerajit

MN considers which of his surviving sons and brothers he should summon and decides on Nerajit. PD, sent to summon MN, conveys this omitting the reason. MN descends and MN relates events. MN agrees to assist. The army comes forth, shouting their challenge to SR's side. SR calls L, MBS, Sag and HKP. MBS divines that their opponent is MN, his own son-in-law, for his daughter Tuan Futeri Ileka Sari is the wife of MN. MBS declares that he feels no loyalty towards his son-in-law and suggests that L is his match. The army comes out and clashes with the enemy in a very bloody battle. MN observes that his warriors are flagging and rushes forward brandishing his sword causing the apes to retreat. L advances, they exchange words and fight. They first use their swords and then their bows. MN is pierced at the top of his thigh and collapses. SR's army

*The names Singa Maling and Mahaliku [both 'Panji' names] are used here as tags for any cave.

cheers, thinking MN is mortally wounded, but he crawls back and calls for Mandudaki his step-mother. He asks to suckle at her breast.

After three mouthfuls the arrow-head emerges from his thigh and [a]

he is healed. MN is distressed at losing face in the battle against

L and descends into the sea to borrow the magic arrow of Ajar Naga

Belit. He pleads for the loan from the Ajar, explaining his

predicament. The Ajar refuses, saying that SR is also one of his

descendants. MN persists with his pleas, and begs for the arrow,

weeping at the Ajar's feet. Still reluctant, and fearing a curse

from the gods, the Ajar finally, nevertheless, agrees to lend the

arrow, and after much haggling MN is allowed to have the arrow

for fourteen days. MN then returns to his father. The army cheers

challenging L to do battle. MBS informs SR that their opponent is

MN, that he has recovered and that he now has the arrow of Ajar

Naga Belit. L is again his match. MBS, however, adds that the [b]

situation is very dangerous and warns that the army should not leave

the camp for the next fourteen days after which the arrow must be

returned. SR becomes suspicious that MBS is trying to help MN, and

accusing MBS of lying, he kicks him, beats him and drives him out

weeping and protesting his loyalty. HKP, hearing his father's [c]

angry words, rushes forward and hurls MBS through the air. Sag

and the other captains reproach HKP for his harshness and advise that

MBS merely be banished. MBS departs, weeping. The armies meet and

do battle; L fights against MN and when the latter begins to flag,

he draws back and fires the arrow at L, piercing him. A host of

serpents (ular naga) appear and encircle L's body. SR's officers

rush to help L but the serpents spray them with venom and they fall into

a coma. Sag sees the disaster and notices that even HKP has fallen,

due to the vapour. He realises that MBS was speaking the truth.

Sag rushes to inform SR who, snatching up his kris and arrow, hurries to investigate with Sag close behind. Seeing the fallen army, SR bitterly regrets his treatment of MBS, and weeping, he falls into a dead faint.

Meanwhile MBS walks aimlessly on, bemoaning his fate. He notices that when he faces the west, away from SR's camp, there is complete darkness and he can advance no further. On turning towards SR's camp, however, the way is bright and clear. He thus follows the light and arrives back at SR's shelter. Finding it deserted, he makes his way to the battlefield and meets Sag who asks for help. MBS hurries back, obtains the antidote (ayer manik astagina) and restores SR who then embraces MBS and begs forgiveness. MBS advises SR to send a letter by arrow to the birds Geruda Pakai and Geruda Mahabir, who dwell at the Pauh Janggi in the Fusat Tasak, asking them to come and dispose of the serpents. This is done, and the birds, recognising the arrow of MB, descend to Langkapuri, swoop on the serpents and drop them into the sea. The antidote is then used together with the malajaya flower in SR's crown, to restore his followers. SR then publicly confesses his wrongful treatment of MBS and orders everyone to ask forgiveness at MBS's feet. MBS, however, advises that they hurry back to camp and decide the next move. On return, MBS declares that the fourteen days will have elapsed by the morrow and suggests they rest and wait. The time comes for MN to return the arrow. He informs the Ajar of his success but the Ajar is unconvinced. MN then returns to Langkapuri. MN is pleased with his son's victory. MBS knows that MN has returned. L and HEP march out with the army. MN hears the challenging shouts from the field and is surprised for it is usually MN's warriors who are the first to march out and deliver their challenge. MN immediately leads out the army and is surprised to see L. The armies clash and

L fights with MN. Finally L shoots MN through the chest, killing him. SR's side cheers and PSG hurries back to inform MN. MN's face pales and he looks feverish on hearing the news.

25. The War. Maula Tani

MN decides to summon Maula Tani and, on the advice of PSG, PD is sent to the underworld. He makes his way to the gate to the underworld. This gate is in a waterlily in the pool Kolam Taman Banjaran Sari. He passes through the gate and soon arrives at the abode of Maula Tani. PD conveys the invitation without disclosing the reason and asks MT to set out immediately. MT returns with PD and WL [it appears that WL was also sent]. MT agrees to fight, and leads out the army which issues the usual challenge. Hearing this, Sag reports to SR. MBS announces that MT is in the field, describes him and advises that SR himself should fight him. Leaving MBS to guard the camp, SR leads out the army. The armies clash then MT and SR come forward, identify themselves and exchange words. After an indecisive encounter at close quarters, SR steps back and draws his bow. With one shot he severs one hundred of MT's heads. HKP leaps in, gathers up the heads and hurls them at the enemy ranks. SR shoots four more times and severs all MT's heads. MT then expires. PSG and Fatih Sang Sura rush back to inform MN. SR's side cheers.

26. The War. Raja Lebis

MN, consulting PSG, sends PD to summon Raja Lebis from the underworld. Proceeding by the same route as before [see 25] he arrives and invites RL omitting the reason but asking RL to set off as soon as possible. RL agrees to go and orders PD to return and inform MN that he will arrive shortly. [a]

TPI gives birth to HKP's son. He grows up and inquires the whereabouts of his father and threatens to leave the sea if she refuses to tell him. She then reveals the identities of his father and grandfather (SR) and the circumstances of her meeting with HKP. As she has feared, her son now decides to search for his father, leaving her. Her son's name is Hanuman Ilan. His mother has informed him that SR was making for Langkapuri and HI now sets off in this [b] direction, skirting the sea's edge. RL, emerging from the gate to the underworld, meets HI and questions him. RL informs him that HKP has been killed in the war and offers to adopt HI. HI agrees and RL makes him take an oath of loyalty. HI is then ordered to guard the gate to the underworld and stations himself at the root of the waterlily. RL then enters Langkapuri and agrees to help MW. He declares that previous strategy was wrong and he decides to employ new tactics. He orders that a tunnel be dug from the city leading to SR's shelter, for he intends to kidnap SR. The army sets to work and the tunnel is completed. SR and his captains hold a conference; they wonder why the enemy is so quiet. SR fears a trick and orders that a close watch be kept. Night falls and HKP orders that no one must sleep before the morning star (bintang siang) appears in the sky. [This seems premature, for the dalang then continues:] SR then asks MBS which of the enemy are left and is told MBK and RL. MBS then warns that they must be wary of RL for he is cunning, and after divination, declares that RL is even now attempting a ruse to enter the camp. He advises a close watch and warns against sleeping before the morning star appears. The army then guards the area around the shelter.

RL enters the tunnel, arrives below the shelter and overhears the matter of the star. He emerges from the tunnel, heads for the

cast and creates a star by magic. On seeing this, SR's army fall asleep. RL enters the tunnel, puts SR and L into a coma with magic powder, kidnaps them and takes them before MW. MW asks RL to take them to the underworld. RL returns home with SR and L and leaves them in his audience-hall (balai) still unconscious. RL then orders his officers to arrest Budak Bisnu, and Tok Mak Jah, his mother. He intends to kill Budak Bisnu, who he considers will be a threat to his throne, together with SR and L. BBN and TMJ are brought before RL and the latter informs TMJ that her son, still a child, is to be killed. He orders her to fetch water, a jar at a time, and fill the cauldron in which he will boil SR, L and BBN. TMJ, pleading and weeping to no avail, is ordered to be taken out to fetch the water. RL orders that each time she enters or comes out from the gate with her jar, she is to be weighed by the guard.

SR's followers wake and HKP discovers that SR and L are missing. He and Sag call MBS who divines the truth and informs them of events. He orders HKP to hurry to the rescue and informs him of the route. Arriving at the gate to the underworld, HKP meets HI, who wears a loincloth and has the tail of a fish. HI questions him. Hearing that this is HKP the son of SR and that he is now seeking entry to the underworld in order to rescue his father, HI is puzzled but is soon made to realize that RL has tricked him and is most distressed. He wishes to help his father and SR but cannot because he has taken the oath of fealty to RL. HI does, however, draw a map of the route to the underworld on a waterlily leaf and asks his father HKP to find it. HKP finds the map and sets off. He arrives at the well from which TMJ is drawing water, discovers her identity, and wishes to accompany her into the city. She informs him that everything is weighed on entry. He reveals his purpose and she pleads for help for

BBn. HKP declares that if he is truly HKP, son of SR and SD and foster son of DSM etc., he wishes to assume the form of a mite. As a mite he hides in TMJ's skirts. They enter and are weighed. The scale breaks but TMJ succeeds in convincing the guards that this is due to the fact that her clothes, becoming gradually wetter, have increased the weight on the scale causing it to break. The guards remark that the scale is probably rotten. She is allowed to enter and HKP, reassuming his true form, runs amuck in the city. RL is informed and orders HKP's capture. HKP defeats all RL's warriors and hurls himself into the hall to rescue SR. RL confronts HKP and a great battle takes place in which HKP finally tears RL apart. He picks up SR, L and BBn and leaves the city. At this time RL has a son Belut Api, who is still in the womb. This son, aware of his father's death, tears through his mother's stomach after only seven months in the womb. BA then fights HKP. HKP tears him apart several times but the parts join back together and BA continues to fight. HKP, at a loss, puts down SR, L and BBn, and rushes back to MBS informing him that BA is barring the way, preventing him from returning with SR, and that he is unable to kill BA. MBS, after divination, advises HKP that after tearing BA, he should toss the left side to the right and vice-versa. HKP follows this advice, kills BA and returns with SR, L and BBn to MBS. MBS restores them with the antidote. BBn acknowledges HKP and SR as (adopted) father and grandfather and TMJ stays with HKP. HKP tells SR of HI and is told to invite him. HI follows HKP back to the camp, now that he is released from his oath with the death of RL.

27. The War, Mah Babu Kenung

SR asks MBS which of the enemy leaders remain and is told that only MDK has not yet done battle. MBS orders PD to summon HBK from

Bukit Gunung Setaman Alas. On arrival, he finds MBK asleep -- he sleeps six months at a stretch. When the six months have elapsed, he wakes and sees PD. PD states that MW wishes him to come immediately. PD does not state why. MBK goes to Langkapuri, meets MW and agrees to fight. The army comes out shouting in challenge. Sag hears this and informs SR. MBS divines that MBK is their opponent and advises that Sag should fight him. The armies clash, MBK and Sag advance, face each other, exchange words and then fight. Neither weakens and eventually MBK suggests halting the battle as he has a proposal to make. He declares that rather than allow such great bloodshed, it would be wiser for him and Sag to engage in a test of strength, and if Sag is the victor, he will ensure that SD is returned to SR. MBK invites Sag to compete with him in uprooting lontar palms. MBK allows Sag the first attempt. As Sag bends down to grasp the trunk, MBK rushes forward and pins Sag's arms behind his back. He then flies off with Sag, heading for Setaman Alas. PA and A see this and push back to inform SR. HKP is ordered to give chase. As MBK arrives in Setaman Alas, HKP appears on the scene, snatches Sag and does battle with MBK. HKP hurls MBK down at the foot of the mountain, breaking his back. HKP returns with Sag, leaving MBK dying. SR restores Sag with the antidote. The army cheers loudly. On MW's side, PSG hears the cheers and reports to MW that he suspects that MBK has perished.

[a]

28. The War. The Death of Maharaja Wana.

MW is in a quandary for now his friends and relatives are mostly dead. Feeling anxious for his personal safety, he creates, by magic, walls of iron, seven ells high, around his city. He confers with his ministers but they are without suggestions. He orders a watch kept in the city. He mentions that he still has two sons,

Setagar Wana and Sepedang Wana, but they are yet babies, and fearing he may die in battle, orders his wife to take good care of them. He considers how to do battle with SR. SR calls a conference of all his captains. MBS, consulted, states that MW is now very frightened, tells of the iron wall and advises consideration of how they will kill MW. MW sets off to the Wat Tujuh Kedi Bernas and deposits his soul with MKA who stores it in the roof of the wat. MW returns to Langkapuri. MBS divines this and states that someone must go to the wat and obtain the soul by trickery. HKP volunteers to SR and asks that Sag may accompany him. They set off and when near the wat, HKP reveals his plan: He asks Sag to give MKA the impression that he (Sag) is extremely lazy. HKP intends telling MKA that his father, SR, has driven him out mainly because his uncle, Sag, is so lazy. They go before MKA and HKP weeps and howls. He identifies himself, saying that SR is accustomed to beat him for the slightest reason, despite the fact that he (HKP) has helped to defeat the forces of MW. He also informs MKA that Sag is very lazy and that SR banished Sag for this and drove out HKP, Sag's nephew, at the same time. HKP asks to serve MKA and they are allowed to stay, but Sag is warned by MKA that he must earn his keep. During their stay at the wat, HKP is constantly at work helping MKA but Sag sleeps all day, except at meal times when he rushes in greedily, eating even HKP's share. MKA is disgusted but HKP does not complain. When HKP is massaging MKA he inquires the contents of a bundle he notices in the roof. MKA is reluctant to answer, but finally after HKP pleads to be told, he informs him that it contains MW's soul. MKA falls asleep. HKP then plots with Sag. As MKA is asleep, HKP takes the soul vessel and hands it to Sag. At breakfast Sag behaves in a most greedy manner and HKP, pretending to lose his temper, beats Sag and drives

him out. Sag hurries back to SR's camp with the soul vessel, and informs SR of events. SR is delighted. At the wat, HKA is pleased that HKP has driven away Sag. After a while HKP voices his fears that he may have injured Sag and feels he should investigate. He leaves the wat and returns to SR. [a]

MW considering his position, decides he will not leave his stronghold. MBS divines this and declares that it is pointless to wait for MW to leave his fortress. He states that a ruse must be used and suggests calling HKP. HKP is ready with a plan: he asks that an announcement be made stating that HKP has been driven out by SR. He will then approach MW, pretend to serve him, and entice MW from his fort. SR approves of HKP's plan but warns him not to really desert him and enter the service of MW. HKP then sets off. He meets the patih guarding MW's gate, and declares that he has been driven out and now intends to betray his father and serve MW. The patih reports to MW. MW is somewhat suspicious but feels that there is now a chance of defeating SR and, ordering his followers to be on their guard, he calls for HKP to be brought to meet him. HKP convinces MW that his motives are genuine and is treated as a son by MW. HKP leads out MW's army and they shout, challenging the enemy. In SR's camp, MBS divines that their opponent is HKP and SR begins to have fears over HKP's loyalty. MBS has confidence in HKP and advises that the army be sent out. It is led by Sag and the others. The two armies confront each other and HKP threatens that unless SR's army retreats over the causeway, he will drive them back. He then rushes forward, chasing and beating SR's officers. They run back and inform SR. SR, disturbed, calls L who calms SR and goes to the battlefield himself. L confronts HKP but HKP tells him he has no quarrel with him for L has never ill-treated him. He asks L to call

SR as he wishes to settle the score. L begins to fear that HKP is serious and he is disturbed. Returning, he informs SR, who weeps, recalling that in the past, he has, in fact, been harsh on occasion with HKP. L says they will have to rely on HKP's words to the effect that he intends to trick MW and advises SR to go to the field. SR and L issue forth and SR faces HKP. HKP speaks harshly to SR causing him to weep. HKP then orders MW's patih to invite MW to come out and do battle with SR. MW, somewhat reluctantly, comes forth but is told by HKP that he need have no fear for he (HKP) will aid him if necessary. MW advances, confronts SR and after a short verbal exchange they fight, first with swords. HKP, wishing to reassure MW, rushes forward and kicks over SR whereupon SR retreats weeping. HKP then jumps on MW, holds him down and signals to Sag who smashes the soul vessel. While HKP is thus engaged, SR shoots MW with an arrow. MW expires. HKP goes to his father and there is loud cheering from SR's army. SR asks HKP to find SD. HKP brings her to SR and there is much weeping and embracing. MW's subjects do obeisance to SR. SR enters the city and takes over the government.

29. The Aftermath

HKP asks MW's patih whether any descendants of MW remain alive. They inform him of STW and SPW. HKP is dissuaded by L and the others from killing these infant sons of MW. SR installs MBS as ruler of Langkapuri. MBS rears STW and SPW. MBS asks PD to fetch his (MBS's) daughter from kayangan. PD meets her, identifies himself, informs her that MBS is alive, -- she imagined he was dead -- that he is now SR's astrologer and has been chosen to rule in the place of MW who had been killed. PD states that MBS wishes her to visit him in Langkapuri. Tuan Piteri Ilek Sari and PD then descend. MBS greets

her, informs her that MN, her husband, is dead; he describes recent events and announces that he wishes IS to marry HKP. She agrees and HKP is called but is much against the idea. A conference is held to discuss the matter. SR, L, SD, Seg and all others present urge HKP to accept. HKP wishes only to serve his father, but SR declares that he need only stay with IS for a month or so and that he may accompany his father back to Sertapura. SD impresses on HKP that MBS will lose face if HKP rejects the proposal. HKP marries IS but the time soon arrives for SR to return. He explains to MBS his longing to be once again with his parents and to show them his wife, his thirty-two captains and the two pengasuh (PD and WL). MBS wishes to accompany SR but is asked to remain temporarily in Langkapuri while SR is away. SR's great army sets off on the journey to Sertapura. Nearing Sertapura, they halt and to attract attention, they cheer. SM, with his wife Chahaya Bulan and sons Chardan and Semardan, hears the cheering. He remarks that SR has been absent a long time. Fearing the country may be under attack, he orders the Datuk Patih Perdana to investigate. SR decides to play a joke. When his officers inform him that the DPP wishes to know their intentions, he tells them to inform the DPP that they have come to pillage the land. This is done but when the DPP asks SR's officers the name of their leader, they are at a loss and report to SR. SR feels the joke has gone far enough and orders the officers to speak the truth. The DPP, hearing that SR has returned, rushes forward and does obeisance to SR. DPP then hurries back and informs SM. All are delighted. SM comes out to meet SR and there is a joyous reunion. All enter the city and there are three months of celebrations. SR and his family relate their experiences and the new additions are introduced.

[a]

IS gives birth to a son. MBS names him Hanuman Bongsu. He grows up and MBS instructs him together with STW and SPW. STW and SPW feel that they have been unjustly deprived of the throne of Langkapuri and determine to win it for themselves. They approach MBS and, having confirmed that they have enough knowledge to fly, they announce their wish to leave Langkapuri and study under another teacher, for they feel that two are better than one. MBS advises them to complete their studies with him first, but the two brothers persist in their desire to leave Langkapuri, for using this pretext, they intend to fly to the land of Bota Mahraja Indera and ask his help in gaining the throne.

In Sertapura, SR organises his commonwealth. He decides that Budak/Bisnu (now to be called Raja Muda Bisnu) and HI shall be co-rulers in place of RL. SR and HKP escort them to the underworld and install them as rulers. SR then consults L and decides that Sag should be ruler of Pakian, PA and A should be co-rulers of Tanjung Aruda. SSB and TTP should return to Lega Pisang. All agree, and SR escorts them to their respective domains and invests them as rulers.

STW and SPW, stating that they can complete their studies with MBS at any time in the future, insist on being allowed to leave Langkapuri. They set off heading for the beach on the western side of the island. Reciting the necessary formula, they are able to fly and head for the land of BMI over the Sea of Smoke and Fire. They arrive and seek out BMI. They introduce themselves, tell of the war between SR and NW (BMI was never NW's vassal nor were they acquainted) and plead for help. They declare that they wish to be as sons to BMI. BMI confers with his ministers. Although BMI realises that he is likely to involve himself in a struggle with SR, he agrees to help. He orders STW and SPW to remain while he flies to

Langkapuri with four of his officers. BMI has two warriors, one an iron-coated frog, the other an iron-coated lizard. These guard the approach to his domains. He orders them and his other animal subjects, for all the animals in the jungle are his subjects, to guard against intruders while he is absent. He then sets off to Langkapuri with his four officers. They arrive and MBS is informed. MBS, suspecting that his two nephews are involved, orders that BMI be allowed to enter. BMI questions MBS about the circumstances which enabled him to become ruler. BMI then demands that MBS abdicate in favour of STW and SPW. MBS refuses, stressing, as he has already explained, that he is merely ruling in the name of SR and that only SR may change the ruler. BMI threatens MBS and kicks him from the throne. MBS draws his kris and they fight. The outcome is that MBS is killed. BMI seats himself on the throne and announces that the new rulers are to be STW and SPW. He installs them on the throne [after presumably bringing them from his land]. BMI then returns to his domains and instructs his warriors to be on their guard against invasion by SR.

IS orders her son HB to travel to Sertapura and inform SR, L and HKP of the tragedy. She tells her son she will place MBS in a casket of mother-of-pearl. HB sets off and declares that if he is the son of HKP and grandson of SR, he wishes to fly. He succeeds in flying but is unable to find Sertapura. Eventually he passes over Gunung Mahabiru and is seen by HKP who is practising asceticism there. HKP gives chase, not recognising his son. He bars HB's way and they fight in the air. HB is more than a match for HKP and kicks him down to the foot of the mountain. They then fight on the ground. HKP, startled at HB's strength, calls a halt and inquires HB's name and intentions for, he says, no one ever visits this area. HB

replies; HKP realises this is his son and introduces himself. HB does not at first believe him, suspecting that his opponent, getting the worst of the battle, is attempting to trick him. HKP eventually convinces HB, when the latter asks to see the star in HKP's mouth, of which his mother has informed him. HKP produces the star and embraces HB who then does obeisance and begs forgiveness. HKP escorts HB to Sertapura and introduces him to SR explaining the circumstances of his visit. HB describes the recent events in Langkapuri. SR orders HKP to summon his captains, Sag, Sab, TTP, PA and A, BBN and HI and request them to assemble their forces. This is done. The army sets off for Langkapuri. On arrival, HKP strides up to the throne and kicks down STW and SPW. The brothers attempt to fight HKP and A, but have no chance against these two warriors. They are brought before SR who kills them. HKP then tramples on them and they die. HKP inquires if there are any of MW's descendants still alive; he is reminded that according to MBS's divination, there are no more. SR then restores MBS with the malajaya flower and his antidote. MBS weeps before SR and describes his experiences. SR consoles MBS stating that he (MBS) will be the ruler of Langkapuri and will have HB to help him. SR then orders a force to head for Melur Ari, the country of BML. Only those who can fly (HI cannot) can join the expedition of which HKP is the commander. They arrive in Melur Ari, are met by the ox, tiger and elephant warriors and do battle with them killing them. Then, however, HKP's force encounters the armour-plated frog and lizard, but finds it impossible to kill them. HKP's force withdraws and a conference is held in which Sag advises HKP to return and ask SR's advice. HKP reports to his father. MBS is asked to divine the solution to the problem. MBS states that inferior creatures such as the frog and the lizard may be killed only by inferior persons and suggests asking PD and WL whether they possess any children. It is found that PD has a son named Dowe.

and WL has a son, Sulung. These two are called, and being ignorant of court language, speak in coarse language to SR and are reprimanded by WL. They are told of the problem and Dewe' inquires what reward they will receive if victorious. SR declares that Dewe' will become ruler of Melur Ari and may marry whomever he chooses. D and SI agree to go but are unable to fly. PD therefore has to hold WL, D and SI during flight, for WL is also unable to fly. HKP offers to carry D and SI but they say he flies too fast for comfort. They set off, hanging on to PD while the apes help to support them. They arrive and D and SI fight the frog and the lizard respectively. Unable to kill the animals, Dewe' turns to PD and requests that a well be dug. He will fight the frog in the well, hold him down, leap out and signal the others to fill in the well burying the frog. The same is done for SI. In this way they succeed in killing both the [o] animals. HKP's force then marches into the city cheering. BMI is informed by his officers and orders them to fight. They battle and HKP's force is victorious. BMI comes out and surveys the scene. He then creates, by magic, phantom figures in white cloths. HKP's force imagines that BMI is among them and attacks, but cannot kill them. Sag suggests that HKP return and ask MBS's advice. HKP hurries to Langkapuri and MBS tells him to ignore the phantoms for BMI is inside the city. Returning, HKP finds BMI who, fearing for the safety of his womenfolk, invites HKP to fight in the field outside. They battle but neither can defeat the other. A halt is called. Sag advises HKP to invite SR to come and battle with BMI, for, Sag declares, gold must meet gold, and silver must meet silver (i.e. only a king can kill a king). HKP returns to Langkapuri and informs SR. SR immediately sets off with L. They arrive, SR confronts BMI and introduces himself. BMI defends his actions defiantly. They fight,

SR using his kris. L stands near, ready with his sword in case SR is worsted. SR is unable to defeat BMI with his kris. HKP roars encouragement and SR steps back and draws his bow. Declaring that if he is indeed SR, he wishes this day to end the story of the descendants of MW; he releases Gandowat. BMI is pierced through the chest and expires. BMI's surviving officers do obeisance to SR, seating him on the throne. SR declares that he has now cleaned away the soot and the mud and washed away foulness. All cheer. SR then decrees that Dewo' shall be ruler of Melur Ari. D is then invited to choose a wife from all the women in the land, (excluding ministers' wives) who have been ordered to assemble. D, however, chooses an old and ugly serving-maid. PD is furious but D is adamant. SR smiles. The people cheer. When D begins to rule, helped by SI, the economy becomes topsy-turvy and expensive items become cheap while objects of little value become extremely expensive.

Soon, SR heads for Langkapuri, and from there he returns to Sertapura. His captains return to their various domains.

CHAPTER EIGHTCOMPARISON OF VERSIONS1. CHERITA MAHARAJA WANA.(B) Jambul, Pauh Lima, Pasir Puteh. 71.

2. STY is chief dewa (A9). Has 99 names. Chief lieutenant is Dewa Maha Gerta. [g]
- 2.a. STY does asceticism for 40 years in Negoro Long Takzek. Awakens. utters "Loouu laaii". Two golden stars issue from his palate, fall on his right and left thighs and declare love for each other. Displeased, STY claps hands, turning stars into an areca nut. He divides the nut, half falling to Sertapura and half to Langkepuri. [h]
[See also B3, B6 and B11]
3. Anjeni, Bali and Serba (*Sag in A) are children of Dewa Matahari and his wife Dewa Bulan. Dewa Matahari creates Bali ruler and intends giving him a penunjuk api [equivalent to changgai api, (A2)] but Anjeni snatches and swallows it. Her father hurls her onto a mountain Bukit Kaf where she remains, mouth agape. [c]
4. With first wife (name unknown), Disirat Maharaja has two sons, Dandan and Chagardan. They are stupid. Desires child by second wife, Mandudari. Consults astrologer who declares she must eat a ripe areca nut.
- 4.a. A search is ordered. Suddenly the field glows and half a nut is found, identified by the astrologer and given to Mandudari who eats it. Mandudari becomes pregnant, gives birth to a son, Seri Rama. He is green, a sign that his origin is Bisanu. [e]
- 4.b. SM entrusts SR, aged seven, to BG as his pupil. SR's cook is Nila Kesokman, a houri who loves SR. On graduation, SR is given the

arrow Gandewat Sedor Rokor Mereta Jiwa by BG who has great affection [d]
for SR. Nila Kesokma weeps as SR is about to descend to earth and
asks BG to make her the brother of SR, as she cannot become his wife.
BG orders her to fetch the lat which is the boundary of kayangan
and by magic changes it into a boy into whom Nila Kesokma enters. [e]
The boy is named Laksamana meaning "female lat". L accompanies SR
and is accepted as son by SM.

5. In Tasek Menua Langpuri (=Langkapuri) is a seven-headed naga named
Naga But Naga Bat Berenta Dawa which desires to conquer the world and
issues general challenge. SYT hears this and asks for volunteer to
fight naga with promise of reward of great domains. Maha Gerta
volunteers, descends to Langkapuri and is directed timidly by Kentara
Baha (corrected to Mahraja Jin Merta Sura), the ruler of Langkapuri
and vassal of the naga, to the naga's abode. Maha Gerta fights the
naga, his thigh is ripped but he escapes and reaches a three-forked [h]
crossroads. Bleeds profusely but prays to Sang Agung Samiwata (=SYT)
and is healed. Returns to SYT in kayangan and admits defeat. The
sage, Tok Mahasikul is about to do asceticism in the sea for he worships
the sun. He sees the blood and orders @ his servants Epong and
Echeng/Endeng (A7) to heap it up. Places his staff in blood, which [i]
turns into a male child. Takes child to Merta Sura who adopts it
and names it Rawana. Merta Sura's wife is Kentara Laksana; his
eldest son is MBS who has writing on his right palm. After MW, his
other children are MEK who @ sleeps six months and wakes six months
(A27) and Tuan Puteri Bota/ Siti Mayang. Nearing adolescence, MW is
chosen to succeed as ruler for he is eloquent. MEK is Raja Muda and
MBS chief minister. Merta Sura tells of Maha Gerta and the naga and
instructs MW to kill it. Merta Sura then dies. Leaving MEK in
charge, MW goes to Gunung Serindip, Ganda Wanang and does asceticism

for 40 years. @ His beard is so long that a sparrow is able to enter it (A3). NW asks Sang Agung for 12 heads, 20 arms and 20 legs. This is granted. A green bottle descends. On it is writing ordering NW to deposit his soul in the bottle when he fights the naga. He [j] does this and the extra heads and limbs disappear. NW takes his soul-vessel to Mahasikul Bayah Bumi and deposits it. Returns to Lanekapuri, fights and kills the naga. Sticks the naga's seven heads onto his own head. Since doing asceticism he has had the appearance of a raksasa. NW crosses the sea, makes love to white elephant, tiger and cassowary, resulting in sons: Bata Bianu, who becomes ruler of the area, Seberang Laut (across the sea), Chorong Muka Rimau and Chorong Muka Buring.

6. Disirat Maharaja's forbears are Sirat Berembun, Chengkerawat, Sirat Raman, Sirat Chenkerawati. Sirat Berembun descended from Sirat Adam (=Adam, but later altered to Raja Maha Limbah Jadi whose wife was Kekandi Hawa). SM is ruler of Sertapura. (A2) NW requests Mandudari. SM complies without a fight; he pities NW who is repulsive to women. Mandudari, annoyed with SM, asks for seven days postponement. Bathes at kolam and rubs off dirt once a day for seven days. Gives dirt to Mahasikul Mata Api, her adoptive father. Her father Raja Maha Besar gave her to NMA to rear. NMA creates Mandudaki who takes Mandudari's place. The latter hides in the palace with NMA. NW takes Mandudaki.

- 6.a. After seven days, Mandudari reveals herself to SM who is delighted.

7. @ NW desires child and consults same astrologer, (=B4), Mandudaki eats it, becomes pregnant (dup B4). Mdk., gives birth to a daughter, golden in colour for her origin is Seri. She is named SD. NW [f] consults MBS who declares her to have good fortune but that she will

be the cause of disaster and NW's death. SD is set adrift in wooden case in the sea of Selon (=Ceylong). Drifts to Wat Tujuh Kedi Bernas, the domain of Mahagikul Risi Kala. MRK sees case and orders EE (=A) rear her.

8. MRK creates naga with seven bonds and plants seven lontar palms on naga's back. When SD is aged 16, MRK proclaims whosoever shoots through the seven palms may marry SD. Crowds gather, including NW. None succeed. MRK visits SM arriving in three days. He asks for SM's sons.

8.a. Takes Dandan and Chogardan. They come to three forks in the road, all lead to the wat but the first guarded by Jekin takes only three days; the second with a large snake, takes seven days and the third is quite safe but takes 40 days. The boys choose the latter, and MRK, disgusted, sends them home and asks for SR. SR is unwilling for SR is crown prince but MRK persists and SR and L overhear, ask to go and SM relents. MRK departs with SR and L. SR chooses the three day road, encounters Jekin asleep, and pulling her big toe wakes her for he seeks no unfair advantage. Jekin wishes to marry SR but the latter kills her with his arrow. Arriving at the wat, SR sees the uneven palms and sits down confused. L explains the truth, SR treads on the head, L straightens the naga by pulling the tail and SR succeeds in shooting the seven palms. NW, furious, kicks a rock, warns he will take SD and returns to Lankapuri, longing for SD. MRK wishes NW should be satisfied, invites him by means of a letter attached to an arrow. On arriving NW is told to compete with SR in building chandi pillars. Whoever builds the higher one before the morning star appears shall win SD. Although NW has many followers to help, L calms SR by saying that MRK's pupils will help them. SR's chandi is made of bamboo, NW's of stone. When the bamboo is [h]

high, L turns it into a real chendi and SR places a ring at the top.
The gem @ shines like the morning star (A26) and SR is declared the
winner. MW kicks a rock and returns home. MRK places SD in vat
with 39 statutes and invites SR to pick out SD. With L's advice, SR
 uses a leaf-spine and is successful. MRK is pleased. MRK sets off
to do asceticism on Gunung Mahabiru. If he states his absence will
be short, it will be long and vice versa. SR wishes to return home
 but MRK does not yet permit this. However, he warns L of a pool of [1]
clear and muddy water and of sleeping in a newly built house. SR is
 impatient and does not wait for MRK's return. They set off.

9. See B2. SYT descends to earth becoming Epong, the servant of Tok
Mahasikul. From his dirt, SYT creates Endeng.

9.a. EE know of SD's abduction. They cause an invisible wall of fire
to protect SD from MW. Then EE offer themselves as servants to MW,
becoming Pak Kadir and Pak Diman, nowadays called Pak Dogol and Wak
Long.

10. Anjani gives birth to KB. She cannot cater to his insatiable
 appetite. KB inquires nature of sun. Anjani tells him it is a mango.
 KB grasps sun, Dewa Matahari turns, KB burnt leaving one hair, restored
 by Dewa Matahari. The latter gives KB greater strength, ordering KB
 to open his mouth and allow the hot air to enter. KB descends but
cannot return to Anjani for his leaps are too powerful and arrives at
the vat of MRK, tortured by the heat of his body. MRK instructs him
to pick his teeth with a kemunchap. This reduces the heat, and his
 strength by half. MRK names him HKP. HKP returns to Anjani,
inquires about his father and after threatening the reluctant Anjani,
is told the circumstances of his birth. HKP goes to MRK and is
 told of SR, L and SD, and of abduction of latter.

11. MN spies on SR. With PEG/Tok Batu Kapang he makes pool of clear and muddy water. SR asks L to find water (=A) and become monkeys, having also bathed in the water. L recognises SR and SD as they are wearing beads. They are monkeys for three months. L goes to MRK for advice, is told to plant corn and make a trap. SR and SD come to eat corn, are caught, tossed in muddy water and restored. SD is pregnant three months. SR aborts her, hurls the embryo into the air.

11.a. It lands in the open mouth of Anjani which shuts and she becomes pregnant (A2). SR sets off again. MN calls SKy, asks her to help by assuming beautiful form, waiting in a shelter he will build, marrying SR and cutting his throat. SR arrives at shelter, ignores L's warning, is invited in by SKy, marries her and takes turns with SD. SR seeks fruit in jungle and remarks that female animals understandably look well fed due to abundance of fruit. While L is defecating, SKy who has fallen in love with SR, fights with SD. SKy is losing, turns into beta. SD flees, L returns and SKy reverts to woman. SR returns, SD informs him but he disbelieves SD. On L's advice, SR threatens SKy with arrow and she reverts to beta. SR shaves her head, cuts off ears, nose, one arm and leg, and gouges one eye. Hurls her into air. SKy lands in Langkapuri. MN becomes an old man and orders PEG to become golden barking-deer. Seen by SD (=A[2nd time]) sets off. (L unwilling to leave but SD accuses him of desiring her). MN asks SD for alma if only flower in her hair - SD emerges, is caught, and her soul issues from her body in the form of a white swallow - MN deposits this with Beta Tagar Gana. Jentayu sees women being abducted and [2] bars way (=A) MN takes SD to Langkapuri.

11.b. L meets SR, return, discover abduction, set off, and meet Jentayu who relates incident. SR takes ring, Jentayu dies.

12. Laughing, EW flies back with MDK towards Langkapuri over Raja Bali's palace in Pakian. Bali intercepts, captures EW, ties him to pillar with strands of beluru dara plant and takes Mandudaki. Eventually EW breaks the strands - accounting for the twisted form of the plant to this day - and returns home. After three months, ascends to kayangan and complains to EG. Herada is sent to establish from SR that EW has a right to Mandudaki. Then a dowa is sent to Bali to investigate. Bali states that EW's arrogance angered him, and threatened with a curse, agrees to return Mandudaki. The dowa removes child from womb and Bali transfers it to a white ewe's womb, through her mouth. Mandudaki returns with EW to Langkapuri. Ewo gives birth to Lola Anggada.
- 12.a. A dowa descends and builds a chendi of glass. With the surplus he creates a woman. He announces whoever can build a chendi will win the woman. (dup. B11) Bali fails but Serba (=Sag) succeeds. Bali, however, orders Serba to return and guard the land and promises him to return with Serba's wife. Bali tells the dowa he will take her to Serba, but the dowa, suspicious, makes him swear by SR's arrow Candawat. Bali takes her for himself. She gives birth to Anila.
13. SR sleeps on L's lap under a ru tree. IKP sees them, descends from the tree and greets SR as father. SR, angered, is about to shoot but IKP ascends the tree. The leaves shred and IKP is visible. IKP tells his story, SR on L's advice, acknowledges him as son and they eat rice from a banana leaf in which a channel appears of own accord.
14. Lang Supa, a buffalo and his wife Lang Gelanggi (=A) AA creates havoc in Bali's garden. (After giving birth, wife rejoins husband and feeds son once in three days, later once in seven days, then not at all. Tells son to hide until grown. Husband not suspicious. AA does not attack bamboo. No mention of ants breeding.) Gardeners

report to Bali who orders Serba and Anggada - Anila still a child - to investigate.

14.a. Serba fights AA, is defeated, reports to Bali who takes sword and does battle with AA but cannot defeat AA. They then fight seven days in sea, in air and seven days in a cave. Bali instructs Serba (=A) Serba is hurled into jungle landing in a tamarind tree. (PA and A are not mentioned in the scene. The hantu of the cave appears in the dream. Serba sleeps with Bali's one wife. No mention of hair tying.) SR, L and HKP rest under tree. Serba weeps to see the love of brothers. @ Tears fall on SR who imagines L is weeping and accuses him of tiring of the quest. L denies this. (A13) More tears fall with same result. Then HKP ascends tree finding Serba. Serba relates experiences and asks SR's help. Serba fights Bali (=A) Bali dies. (No m/o HKP. SR states he has a right to interfere as Dewa Maheshari was related to Sivat Berembun. Bali is willing to give a drop of blood but arrow still pierces him. No mention of battle being in the air.) Before expiring, Bali orders Serba to serve SR. The corpse is burnt and ashes placed in wat.

15. Serba does not know the way to Langkapuri but states that Mahraja Tilan (identified with Sab), a friend of NW, can direct them. Serba visits Tilan but is refused. Serba reports to SR. HKP goes with Anggada to Tilan's land and brings back his palace, setting it down before SR. Tilan states that his father told him to serve the one possessing four heads, arms and hands. SR causes these to emerge from his body. Tilan and his two sons IL become SR's servants. [B's father told him of the green flies but he does not perform the scene.] They arrive at the coast. HKP suggests flying but SR decides to build a causeway for not all can fly.

16. Stone is fetched and work begins. MW asks MBS if SR is making for Langsapuri and is told that this is the case. MW orders FD and HL to ask Raja Naga in the sea to have the causeway demolished. HKP hangs his tail into the water: it is pinched by a crab. HKP hurls the crab into air. Realising there is interference, HKP descends into sea, sees fish led by TPI attacking causeway, captures and questions her. She takes him to her father Raja Naga who marries him to TPI whereupon HKP orders the causeway to be rebuilt by the fish. HKP departs leaving TPI pregnant, returns to SR who is angry until HKP explains absence. Work continues, LL toss rocks to HKP who catches them with feet causing quarrel. SR arrives is angry with HKP and preferring to be severe with his own child, drives out HKP. Progress becomes very slow. I suggests recalling HKP. SR sends Serba to invite HKP but the latter refuses and will only return when I coaxes him. Causeway is then completed and stretches to Gumay Gandavanang. Wood is sought to build a shelter. MW, learning from [f] MBS that SR is nigh, asks PSG for advice. PSG @ assumes form of stinking carcass (A21) and lies near SR causing him distress. I, realising this is magic, makes a fire and tosses carcass on fire causing PSG to flee. PSG next assumes form of SD's corpse. SR [g] weeps and takes corpse on lap but I does as before causing PSG to flee back (dup.B) and report failure to MW. @ MW dreams of white hawk fighting with black hawk resulting in latter falling on palace causing damage. MBS, consulted, advises returning SD to SR and interprets dream as a bad omen: SR is the white and MW the black hawk and the land will be ruined. (A7) MW calls MBS a liar, sets him adrift on a banana trunk. MBS drifts to shore, is found by HKP who wishes to burn him, fearing magic, but MBS, taken before SR, explains, takes oath of fealty on Gandawat and made chief minister.

His deputies are Serba and Tilam. The generals are HKP, PA and A, in all @ 33 captains. (A29) After conference, MBS advises sending letter to MN asking for SD. Anggada is ordered to take letter, as [h] he is step-son of MN. WL reads letter, MN refuses, asks PA to murder SR. PA refuses, is invited to meet mother, Mandudaki. MN gives him poisoned food but PA, suspicious, tosses it at MN's face.

17. HKP asks to burn Lanekapuri and, permission granted, assumes form of small monkey. Having seen SD, he uproots MN's crops. MN orders his arrest. HKP allows himself to be captured but cannot be killed. HKP declares if he is to be killed (=A) Asks help of Mahasikul. (No m/o costliest or sea boiling; leaps in seven seas) and is told to place tail in mouth. Fire extinguished. MN's subjects and animals flee into jungle - they are the origin of aborigines who have frizzy hair as a result of fire, and of jungle animals. MN remains in jungle with PD, WL and ministers.
- 17.a. HKP rescues SD (A28) and takes Mandudaki but latter is given back.
20. MN orders that Mahraja Gagak of Bukit Kelikir Gunung Kelikir be called to help. Mahraja Gagak collects taxes : an eye from each person he encounters, so he will be pleased to fight due to abundance of eyes. MBS advises caution. HKP or L wears the devas' spectacles, fights and kills Mahraja Gagak.
21. See B27.
22. MN summons his friend Mah Gangga Masu, ruler in the sea, to help. Fights and is killed by L's arrow.
23. MN summons his friend Raja Gelibas Mata Api who has a burning gaze. MBS advises obtaining the devas' spectacles from kayangan. L wears these and kills Raja Gelibas. This is origin of spectacles.
24. MN orders PD and WL to summon his youngest son Mah Nerajit. MBS advises L should fight MN. In battle, MN is pierced in chest

by Gandawat shot by L. Arrow stuck fast. MN returns to MN who advises him to suckle at breast of Mandudaki, his mother. MN cured, desires revenge but first decides to do asceticism in Gua Singa Melina. MN places taboo on uttering word "death" in the cave.

24.a. MN orders PD and WL to summon MN from cave. They inform MN of death of MBK, thus ruining his asceticism. Angry, he reports to MW. MN borrows the arrow Naga Belit from SB. Arrow will cause tree to grow in wound. Arrow @ must be sharpened at seven hills, mountains and estuaries. MBS divines. HKP volunteers (=A21) completes five. (No m/o A, MN not KP.) MBS warns SR of great danger. SR is angry, drives out MBS. MBS walks aimlessly (=A) bright and clear. (MW's camp, no m/o west). L fights MN but vapour of arrow causes all SR's side, excepting HKP, to faint. HKP finds MBS, asks for antidote. MBS asks HKP to fetch @ the previous ingredients (B27) plus the plant "call above answer below, call below answer above" - i.e. Monkey's head plant, but MBS fears offending HKP. @ HKP returns with the whole hill. (A12) Antidote must be applied before sunrise: MBS orders HKP to prevent sun from rising. This done, MBS orders HKP to fetch MN's pillow, a whetstone. HKP assumes form of small monkey and fetches it. SR's side are restored. MN's side, imagining they are victorious, cheer. MBS advises L should fight MN. In battle, Gandawat pursues MN who flees. MBS orders HKP to fetch gold and silver tray from kayangan. Arrow beholds MN, head is caught on tray by HKP, otherwise head would burn earth. MN weeps for his dead son.

26. MW orders PD and WL to summon Raja Golibis s/o MW by MdK from underworld. Golibis digs tunnel under SR's shelter. TPI has given birth to HI. HI asks father's name, is told, departs to search for HKP but meets Golibis who tells him HKP will soon arrive. HI

believes this, takes oath of fealty and is sent to guard the pool in the underworld. SR asks MBS why enemy does not come out. MBS states that HI is in the jungle, that Calibis has dug a tunnel and will use sleep inducing magic. SR orders HRP to keep guard. HRP swallows SR's shelter, MBS waits outside. Calibis arrives, puts HRP to sleep, enters stomach and takes SR and L. Throws L on Gunung Turging. At sunrise, he will be burnt. Puts SR in jail with Dewa Galibag, son of Mak Miskin. Intends boiling and eating them. Water is fetched and carriers must be weighed. MBS wakes HRP, SR and L found to be missing. HRP rescues L pinned down by whetstone. MBS restores him. HRP seeks SR, encounters HI. They battle with no outcome. Discover relationship - @ HRP shows star in mouth (A29). HI draws map on waterlily leaf. This is origin of leaf's form. HRP assumes form of woman, sees old woman weeping as son is to be boiled. HRP becomes flower in her hair. They enter but scales break, HRP immediately emerges, kills Calibis' soldiers, fights Calibis who, flagging, challenges HRP to duel with lontar trunks. Calibis allowed first blow but is killed. HRP fetches SR. Belut Mitam in womb (=A) fights HRP. HRP cannot grip him as he is too slippery. HRP, having placed SR under kambang kaya tree, goes to beach, meets old man who tells HRP he is stupid and that he must sprinkle sand on Belut Mitam. HRP does this, tears him apart, returns with SR. @ HRP then returns and makes Dewa Galibag ruler under the earth. (A29)

27. ID and WL, sent to summon MBK have difficulty in waking him. MBK takes leave of wife. SR hearing cheers, consults MBS (=A) returned to SR. (MBK is fleeing. No m/o preventing bloodshed.) MBK challenges Serba to uproot tree where dawas do asceticism. Serba succeeds but is curled by dawas and paralysed. MBK has already

returned, after telling Serba to wait, and informs MW of trick.

Serba carried back, given antidote by SR but is weaker than before.

Previously stronger than Bali. MWK returns home.

- 27.a. MW again summons MWK. @ From downas, MWK requests loan (=A21) of all the Dewa. Dewa agrees (=A21) Seven hills @ mountains [b]
 (=B24) completes five (MWK not MW). MWK attacks and vapour of spear causes SR's side, excepting SR, HKP and MBS, to faint. MBS asks for exorcism of black cow under earth, golang sambal grass and meti hidup grass. HKP fetches this bringing the hill. MBS restores army.
 (dup. B24) SR recovers spear, stores it. Two of MW's officers [c]
report that SR's side has recovered. MWK attacks, is shot by L, [d]
dies and corpse is burnt.

28. MW decides to do battle himself. At this time his elephant and
rhino wives are pregnant. In battle, all his army are killed. MW
enters jungle, comes out once a week to fight and each time is shot by
SR until his body resembles a basket. MBS informs SR of MW's soul
 vessel.

- 28.a. MBS orders HKP to deceive MW by pretending to serve him, saying
that SR has banished him. MW, suspicious, takes him to Mahasikul
Dawah Bumi, who accepts HKP's story. @ HKP is married to Kuntum
Bunga, MW's widow. (A29) HKP returns from Mahasikul's abode.
Pretends to fight SR's army. HKP then returns below the earth with
his wife and while she sleeps, steals the vessel. In battle the
following day, HKP hands vessel to SR. SR fights MW. Omen of MW's
end: the boundary tree of his realm falls and horizon turns red.
SR breaks vessel, shoots off MW's heads @ which are caught on seven
trays by HKP (B24) who then places hill on MW. If MW is given
vinegar and blood of white goat he will again come to life. Once
a week HKP hammers arrow into MW's body.

29. EW has adoptive parents who practise asceticism at entrance to
cave of sky, named Mah Pedang Langit, Mah Pedang Bumi. Hear of EW's
death. Obtain antidote to restore EW but way is barred by angels -
(say Malays.) or devas (say the Thais). SR finds infant sons of
EW by elephant and badak, named Sumbu Badung and Sumbu Bandung. MBS
identifies them. SR intends burning them but MBS pitying them has
them spared. Rears them.
- 29.a. LJ and LP (-K & S) installed as rulers of L'puri by SR, with
MBS and Hanuman Tegangga @ s/o T.P. Kuntum Bunga (B28) as minister and
general. Sumbu Badung and Sumbu Bandung begrudge LJ & LP, go to
Pulau Irabahu and meet Maharaja Sabi Gadung who agrees to help, orders
deputy, Raja Sori Sup to attack L'puri. In attack, LJ & LP hurled
into air, land in Pakiam. MBS put in jar, EW escapes. LJ & LP found
and restored by SR. SR and HKP fly to attack but DG, partial to
Sabi Gadung, creates gale, HKP falls into sea, faints, found by TPI.
restored by Raja Naga. @ HKP sets off after making TPI pregnant again.
(dup. B16) SR attacks. Sabi Gadung comes to help Sori Sup. TPI
gives birth to Hanuman Baghal. Sets off to help father. Battle
is thus won and enemy slain. @ Hills placed on bodies (B28). @
EW's animal sons (B5) attack LJ and LP who ask SR's help. SR and
Han Baghal kill these enemies.
- 29.b. SD has insomnia, MBS divines @ her soul missing (See B11),
advises recovery. SR and army set out. Encounter turtle and frog
with armour plate, Tagar Gana's warriors, about which MBS has warned.
PD kills other animal warriors but unable to defeat turtle and frog.
SR promises the victor kingship for 40 days. Dewi' s/o PD accepts,
digs hole, with HL. Turtle and frog fall in hole, buried. Tagar
Gana refuses to return SD's spirit. SR attacks but no outcome.
Summons Han Baghal who defeats Tagar Gana. SR shoots latter. SD's

spirit refuses to come. NKP sent to ask MBS who advises SD herself
to capture spirit. SD goes, offerings are made, spirit returns to
SD.

(C) Amat Ismail, Jelawat, Bagkok, 85. (ab.1968)

2. @ Dewa Bismu, (B5) also named Dewa Berombun is granted permission by BG to reincarnate on earth. @ SYT previously suggested this for if [i] SYT descends to earth, (A9) Bismu will have no servant in kayangan. [j] Ordered by BG, Bismu descends to Gunung Beranta Dewa and considers where to reincarnate. Enters body of SM. (See also C4).
3. MKA has daughter. @ Named Anjani (B). His wife dreams that she fornicates with DSM and DCB. Result is sons Bali and Sagariwa. Anjani complains that she must walk while brothers are carried. MKA, angry, curses her to do asceticism in sea, mouth agape.
- 3.+ A pair of honey birds make nest in MKA's beard, anger him by quarrelling thus disturbing him and are turned by him into the Dewa Panah. [d]
4. SM, whose forbears are S. Raman, S. Chokrawati (A2) @ and Adam (B6) is ruler of Siusia Menderatipura. (A2) Has two @ stupid (B) sons: Kardan and Chatardan. @ SM desires another child. Astrologer advises SM (B) to kill 40 white elephants. Succeeds in killing 39. Returning, encounters white naga in pool. Astrologer advises that naga will complete number. SM kills it with bow. Incense is burnt and smoke rises to kayangan. [f]
- 4.a. SM sleeps with wife, Mandudari, resulting in @ her giving birth to SR. (B) She has a further son, Laksamana who is not a reincarnation. SR's umbilical cord becomes arrow @ Gandewat Sada Roko, (B) afterbirth [g] becomes horse, Kuda Hijau Jelma Dewa and placenta becomes Kuda Kuning Kilat Ikara. L born with sword.
5. @ MKA does asceticism in sea. Arrives at three-forked crossroads. Whoever passes bleeds profusely. MKA turns blood into child with ten heads and 20 arms. Takes him to ruler of Langkapuri, Maharaja

Kerta Sura who adopts him. (B) Wife named Nangbuat Kuchi. NKA
named child @ Si Reohak. (A2) Now given name Rahana, (blood). Has
 bad character. PD ordered to arrest him. Set adrift on banana trunk.
 @ Arrives in Serindip (B). Does asceticism head downwards over
fire. Gathering wood for fire, two heads fall off and he tosses
them away. When a third falls, leaving @ seven heads, (B) he makes [b]
rehab from skull. Adam appears, asks his wish, is told of desire to
 rule four worlds and eventually agrees but Rahana (also called MW)
 to swear to be just otherwise he will be pierced by SM's arrow.

5.a. Returning in order to assault father, MW encounters many animals
 and copulates resulting in various children named @ Chewer Muka +
 name of animal (B). MW arrives, father on deathbed. @ Dies (B).
 MW creates himself ruler. @ Elder brother is NBS who has charts
 (called rambu) on right palm. (B) Other brother, MDK is banished
to Selwangan in jungle. Sister named Bota Sang Kerit. (See also
 022)

6. MW, desiring human wife, takes army and asks SM for favour.
SM agrees. MW then asks for @ Mandudari and SM complies. Mandudari
 asks for seven days postponement (B). SM creates goat from dry
coconut. Gives goat to MW to rear. Goat runs amuck, kills some
of MW's subjects and disappears. MW offers to pay cost of goat [b]
 but SM waives payment. @ Mandudari (B) bathes, creates Mandudaki
 from dirt. @ Ignorant of this SM gives Mandudaki to MW.
 Mandudari then shows herself (B) and advises SM to deflower Mandudaki.
SM assumes form of child, accompanies old flower seller and gains
entry to Mandudaki who asks for child or at least to sleep with him.
SM reverts, sleeps with her causing conception of SD. SM returns.

7. Mandudaki gives birth to SD. @ MW consults NBS (=B) NKA finds
 case. (Iron case. No m/o Ceylon.) (B) NKA holds case under
foot. EE cannot open it. NKA opens it, finds SD and rears her in

wat.

8. MKA plants @ seven (B) palms on naga. When SD is grown up, he invites bota brothers Kerambu and Korana to shoot palms with promise of SD. They fail. @ MKA invites MN by letter. (~here the first time) (B) MN comes with PSG but fails. MKA visits SN, asks for SR, is given Kardan and Chatardan. Arrive at two-forked road: @ one with Ibu Jokian takes one day; other, quite safe, (=B) MKA asks for SR. L weeps and is also allowed to go. SR chooses one day road, wakes Jokian, a female. She pities him and will let him pass. SR, wishing to make the way safe for others, shoots her. (B). Arrive at wat. SR fails first time. Cheers. SR weeps. @ L explains (=B) SR succeeds. (B) L catches arrow. More cheers. MN departs. MKA intends holding feast but SR insists on returning.
- 8.a. @ MKA places SD in wat (=B) SR succeeds. (B) SR wishes to leave SD with MKA while he visits SN but MKA orders him to take SD. They set off.
- 8.+ After SR shoots palms, MKA asks him to investigate his honey tank which he finds emptied each morning. SR hides, crow appears, SR shoots, arrow pursues crow, crow descends and begs pardon from SR. [j]
(See also C11)
9. SYT calls BG, informs him that if Bisnu wishes to reincarnate, this should be granted. (C2) SYT then himself descends to Gunung Argapura, enters envelope named Wak Para Lunga. Leaves this envelope causing it to become Wak Long. SYT then enters envelopes Wak Pengulu Kuaga, then Dara Kemboja. They go to Kuala Dua (Langkapuri), become servants of Korta Sura. Dara Kemboja changes name to PD. SYT becomes servant for he wishes to know secrets in world. (See also C2)

10. © Anjani (=B) Restored by DSM (No enquiry by KB) (B). DSM informs KB of parentage and that L is red, SR green. Gives name Wen Manu Indera Chanakuman. KB disapproves so is given name HKP OMR etc. DSM puts three © stars (A29) in HKP's mouth to give strength, tells him to serve Bali in order to meet SR. Inform him that he will grow big when burnt. HKP goes to Seherang Laut Segedung Bali, Bali's land. Bali's warriors cannot capture him. He then becomes servant, is given rice in coconut shell but demands a plate.
11. MW creates shelter filled with fruit and pools, muddy and clear.
- 11.a. SR, L and SD encounter shelter. © SR insists on entering. (B) © L has been warned by MKA (B8) and as shelter is about to overturn, pulls SD clear and SR also leaps clear. SR searches for water, © Arrives at pool (=B) Anjani becomes pregnant (No mention of beads or time. No trap; sugar-cane is put in muddy pool. SR aborts SD on L's advice and sends embryo with Mak Si Bayu Angin) (B).
- 11.b. SR continues journey. MW becomes Berahman Jakani, © orders sister Bota Sang Kerit to become (B) golden barking-deer. Seen by SD (=A[2nd time]). Sets off. (SR finally shoots abd causing it to become half bota and to shout for help.) MW asks SD for light for cigarette. SD passes lighted stick through barrier but MW insists on short one, grabs SD's hand and flies off. SD tears off and drops strips of clothing, which become padi and other plants, to make trail. Jentayu bare way (=A) MW takes SD to L'puri. (MW says life force is in left shoulder.) SR and L meet, return, find SD gone. Bota Sang Kerit returns to MW. SR and L follow trail, meet © Jentayu. (=B) dies. (B)
- 11.41 At some point while in jungle, L accidentally cuts off head of Sang Kerit's son while flashing at bushes with sword. Sang Kerit [g] abuses L. L mutilates her nose. She returns home, hides shrouded

in palace, is found by MM who is angry at SR and L over deed.

11. Before meeting Jontayu, SR is directed by egret who is then granted wish for long neck. [b]

12. © MKA wishes to build chandi, orders Bali. Bali fails but Sag succeeds. Sag returns home without informing MKA but latter, knowing of Sag's success, gives Bali consolation prize TP Jani Jasa (B) and orders him to give TP Selimbung Kaoha to Sag. If Bali breaks promise, he will be pierced by SR's arrow. Bali takes both. Jani Jasa gives birth to Nola. She further has miscarriage. A chicken runs off with embryo. Ewo chases chicken, swallows embryo, resulting in birth of Anggada.

13. SR requires someone to go to Langkapuri to confirm that SD is there. (A17) There are no volunteers. SR is shown a © small monkey, i.e. HKP, (B17) who agrees (A17) but first wishes to eat with SR from same loaf, declaring he is SR's son, recounting DSR's words. © L reminds SR (B). SR agrees to eat with HKP. L makes channel with finger. (See also C14)

14. © Raja Supa and wife Lang Gelanggi (B) buffaloes (=A). Gardeners report that AA wishes to fight Bali Raja. (Wife enters cave looking for water. Raja Supa not suspicious. She entrusts child to Dewa Empat who rear him. Sedung Bali, not Pakien. AA attacks only onthill. No mention of ants breeding.) Bali orders Nola and Anggada to investigate.

- 14.a. AA chases them. © Bali fights AA (=B) Sag lands in ru tree. (Also fight under earth. Sag sleeps with Bali's two wives. (B) SR, with L and army, is thirsty (=A). Water tastes foul. © SR angry with L. L suspects water from (A13) © ru tree, SR (B13) © shoots arrow into broad leaves shredding them. (A13) © Sag descends, (B) explains and asks help against Bali (=A) Bali dies. (No m/o battle

in air, nor HKP; Bali recognises arrow but SR at first ashamed to admit ownership. SR marks Sag with areca juice. Nola and Anggada attack Sag but SR's men restrain them. @ Before Bali expires he tells sons to serve SR (B). @ Now SR has 33 captains. (B16)

15. Kera Bahandur bars SR's way, is overcome, swears allegiance and becomes Madurangga. Similarly Raja @ Serba (B) (different from Sag) of Gelaga (also Lega Kok Kien); Raja Tilan of Gua Beremas and Raja Saburanung of Menna Pakian become servants of SR when he enters their countries.

16. @ Willing help from DEM, HKP makes tail long, hangs it (=B) over into air. (B) They build causeway, Anggada handing rocks to HKP. Then vice versa. Anggada catches rock with feet. HKP, angry, grabs hill with tail, hiding the sun and is about to hurl it on Anggada @ when SR intervenes, (B) catches the hill and makes peace. MW consults MBS, is told SR is approaching, disbelieves him and banishes him. MBS, with wife and daughter, TP Bongau, come to SR across causeway, explains and states that MW cannot touch SD, due to @ great heat (B9) and blood coming from his pores. MBS takes oath of fealty. Swordfish, led by Raja Ikan Sura Bani (female), attack causeway. On the second occasion this happens, HKP, on the causeway, sees her, has an orgasm and the sperm falls into sea. She imagines it to be a flower, swallows it and conceives. @ She gives birth to HI (A26). HKP informs her that as she has swallowed his sperm, she must not attack. She complies. @ SR asks Nola and Anggada to take letter to MW. MW reads it, refuses to return SD, and contemptuously offers them water. They refuse, kicking the water over MW's face. (B)

17. See 013. SR gives belt as mark of recognition to HKP. HKP leaps from ground and hill but sinks. Leaps from SR's forearm. Arrives, introduces himself to SD, offering to rescue her but she

insists the only manly way is for SR to rescue her by war. HKP is hungry, given mango by SD (=A) uproots trees. PD and WL protest in vain, report to MN who orders capture of HKP. Finally HKP surrenders himself. HKP declares that if (=A) City is burnt. HKP grows in size. Tail still alight @ asks HKP's help (=B) extinguished (B). Returns to SR.

19. SR wishes to attack. Raja Serba, amid cheers, goes to fight MN's sons: tiger, lion, boar, wild dog. Serba kills them all.

20. MN orders PD and WL to summon Raja Gagak of @ Gunung Kelekek Dikit Kelikir (B). Fights Sab, Raja Gagak is killed.

21. See C27.

22. PD and WL ordered to summon Gengga Manur, a son of MN - @ once MN descended into sea, was stung by jellyfish, copulated with it, resulting in GM. (A5) MBS advises Tilam to fight him. GM is killed.

23. MN summons Sang @ Gelibis (B26) Muka Api, @ who digs tunnel (A26). MBS states that Gelibis is approaching and will open burning eyes. SR's large mirror is fetched, HKP positions himself. Gelibis emerges, sees own face and dies.

24. Nerajit, whose appearance resembles SR, is summoned. Knowing death is near, bids touching farewell to wife. Reporting to MN, he declares that if MN returns SD to SR, MN's glory will be enhanced. MN angry. MN fights SR, acknowledging SR to be in the right. SR kills him.

26. MN summons Raja Lobis, his son by a gelibis bird. MBS warns @ he may use sleep inducing magic. (B) HKP makes tail huge, invites SR and L to enter its coils. RL causes HKP and others to sleep with s.l.m., abducts SR and L, intends boiling SR and L, orders wood fetched. HKP wakes, MBS sees SR and L missing, MBS informs HKP of RL's intentions. HKP departs, + sees scales, meets old serving woman,

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becomes flee and enters with her. Scale breaks and RL's soldiers kill her. + HKP rescues SR and L + and steals RL's soul vessel. + Raja Serba is chosen to fight RL. Borrows SR's arrow. RL hurls spear, caught by Serba. Fires arrow killing RL. + Soul vessel broken +. @ Belut Hitan (B) bursts from mother's womb, fights Serba but @ too slippery to hold. Serba calls HKP who also fails.

(B) MBS @ advises fighting at beach. Sand sticks to Belut. HKP grips it, smashes it on his knee, killing it. (B)

26.+ During war, Bota Sang Kerit
 HI asks mother identity of father, is told, seeks HKP but meets Bota Nembang Kuning who deceives him into taking oath of loyalty.
Bota Nembang Kuning is a friend of MW. Helps MW by abducting SR and L
Bota Nembang Kuning
with sleep inducing magic. Intends to boil them. HKP follows, meets
 HI, discovers relationship. Rescues SR and L and kills the bota. (dup.)

27. MW summons MBK. From BG @ MBK requests loan (=B) Completes only five. (Only seven hills stipulated) (B) @ MBS warns (=B24) bright and clear. (B24). @ MBK attacks (=B) MBS asks HKP to fetch white setur wali flower on Bukit Jabar Perkasa. [Spear @ also hits L, becoming tree in wound (B24).] HKP goes (B) @ calls above and there is an answer below, and vice versa (B24) @ HKP returns with hill (B). MBS also requires blue chempaka. Asks Anggada to fetch it from SD's head. Goes in form of bird. @ MBS applies antidote, (B) tree reverts to spear. HKP is about to hurl it but PD, seeing this, swoops on spear, claiming it, and ascends to kayangan, is angry with BG. BG states that MBK told him that PD ordered him to fetch spear. MBK comes out to fight, is invited by HKP @ to duel with lontar trunks (B26). HKP uproots palms, @ allows MBK first blow, pretends to be hurt, hits MBK a mortal blow (B26). Thus HKP kills MBK.

27.+ During war, Bota Sang Kerit makes antidote to resurrect dead army. MBS discovers this. HKP steals antidote while Sang Kerit [e]

slings and SR applies it to his dead.

28. MN intends to fight himself. + HKP steals the @ whetstone, MN's pillow (B24) in which MN's life force resides. He causes MN to sink into coma. @ Ties hair (A14) of MN and Mandudaki together. + SR fights MN and eventually pierces him with arrow. + The stone is smashed. + MN falls @ and HKP places hill upon body. The antidote is vinegar. (B) @ PD and WL come to SR. (A29) PD informs him he is SYT and will serve him in the world.
29. MN summons Pedang Wana from @ Bukit Berapek Gunung Berapi (A20), on pretext of inviting him to feast. Comes, eats and is then forced to fight. Fights Sag, is killed. [d]
- 29.a. MBS, consulted by SR, states MN has no more children. HKP finds servant of MN with MN's two infant sons Peria Ganu, Peria Gand which she claims are her sons. Spared by HKP. MBS made ruler of L'puri. TP Bongsu d/o MBS married to HKP. SR returns to Siusia M, leaving PD and WL with MBS. Monkeys return to domains. MBS informed of MN's two sons, sends them to study with MMA. On graduating, visit Bota Petala Indera, who agrees to help. Goes to L'puri, kicks MBS off throne. MBS draw kris but wounded. TP Bongsu orders PD and WL to summon help from SR. She gives birth to HB who goes to SR arriving before PD. HB masters monkeys, seeks HKP, doing asceticism, fight, learn identity. HB meets HI, fight, learn identity.(dup) Army attacks L'puri. MN's sons captured, hung on fish-hook by HB. Bota PI impaled.
- 29.b. @ On abduction by MN, SD's soul issued from body. Caught by Tegar Gana, transformed by him into white swallow. SD has insomnia (=B) and advises recovery stating only women may go. Women set off, with PD and WL and sons Dowe' and Lembek. Tegar Gana's warriors are frog, turtle, and lion (pair of each) all with armour plate. SD attacks. Only lion undefeated. (B) Dowe', with promise of reward of damsel, makes fence of spears and kills lion. @ PD brings down SD's soul with invocations. SD, in male attire, kills Tegar Gana. (B)

(D) Kerim, Biarritz Park, Kota Bharu. 50

2. SYT has son, Awang Si Dewa2 and daughter Mek Si Dewi. SYT
orders flogging of DSM and DGB for adultery, then released. SYT
and Betara/Dewa Kenakan visit paris. Kenakan finds Bidandari Seri
Anggar and Dewa Kertak making love. Kenakan informs SYT who orders
them arrested and charcoal rubbed on faces. They sin again. SYT,
informed by Kenakan, orders dewas to arrest them, and sentences them
to death: man is chopped up, woman impaled. Souls become devils,
the man falling into sea becomes Mahraja Bala, woman into village
becomes polong serangkar. Dewa Rosak/ Si Rochak revolts to avenge
them. SYT captures him with magic chain. SYT hurls Si Rochak down
to earth, lands in Berikas, domain of Jentara Baha, becomes molasch
plant. SYT's children ride horse Kuda Hijau Razanggi. © They fall
in love, (B) arrested by Kenakan, brought before SYT. Si Rochak's
followers demand justice. © SYT turns them into areca nut, divides
it, one half falls to Java, half to India. (B) As SYT greatly loves
them, he turns them into male and female dewas: Sang Derma (pronounced
by D: Derem) Dewa and Sang Derma Dewi, man and wife. Sang Yang [k]
Ghaib names them. They are allowed back into kayangan, after
promising to look after other dewas.

2.a. Dewas include Berombun (=Sang Derma Dewa), Sang Kisma, Tabrata,
Naga Sari, Puspa Yuna. Also Arak Api, who has bad memory. MN ascends
to kayangan, assumes form of white lizard (=A) is intimate with Derma
Dewi. Dewa Berombun returns, fights with MN who flees back to earth.
Derma Dewi, ashamed, descends to earth, becomes pomegranate plant with
one fruit, in Lenekapuri. Berombun gives changgai api to Dewa Sang

Kisna from whom Arak Api snatches it, descends to earth and burns.

Berembun orders Kisna to recover it (=A) Decides to reincarnate.

(Kisna pushes changgal at Arak Api). Putting sperm on arrow, Kisna shoots it into air. + Falls becoming mango +. Berembun descends to earth becoming selaseh plant. (but see D4)

3. Honey birds nest in MBJ's beard (=A) Turns wife back into sandal wood and hurls her into air. (No m/o 40 years, reason for quarrel, magic words, intention to bath children, abandoning asceticism, curse on Anjani. @ Anjani daughter's name (B). MBJ also named Maharisi Tunagal. After rebuke birds fly away. Wife's name TP Pohon Gaharu. DGB brings servant Priva Saren. One day DSM fights DCB. MBJ returns and devas fly away. Anjani lands on Gunung Maya Angin.)

- 3.,a. DSM and DCB become aware of sons' misery, descend together, name their sons Mahraja Bali and Mahraja @ Serba (B) or Sagarina. DSM creates city. Bali is ruler, Sag deputy. DCB ascends. DSM tells Bali to ascend to kayangen in seven days. (A12) DSM ascends.

4. Dewa Sinu Derna Dewa (=Berembun) has descended to earth and become a pomegranate (cf.D2) in Kuala Dua (=Siusia Monderapura). TP Lindungan Bulan @ also named Mandudari sees it, eats it resulting in birth of SR (B) helped by seven midwives. She goes to bathe, meets monkey carrying its baby. Monkey advises her not to leave child. Returns and takes SR. SM notes SR is missing and @ creates child (B) from sandal wood resembling SR, SR and mother return. SM is about to turn child back but TP wants him, gives name Laksmana. @ Kuda Hujan (C) Razanggi descends, gives SR and L a ride then after showing them SM's domains, returns. An eagle swoops on SR. L overcomes it with his sword and rescues SR. (See also D8) [h]

5. Jentara Daba's wife eats selaseh resulting in birth of Hantu [1]
Ravana. Ravana has bad character. Person with bloodied head

complains to MW's mother who questions her son. He beats mother and flees. Jentora Baha @ orders his arrest, (C) he resists, is beaten and exiled to Langkapuri. Meets hostile ogres. Does asceticism, head downwards, on banyan tree. Dewa Adam descends, gives him magic knowledge. Ravana conquers ogres. Becomes ruler, named MW. 12 heads and 20 arms. MW studies under MKA (also M Mata Api). Raja Bali is also there and quarrels with MW. MMA makes peace. They return to their countries. + SM also studies under MKA, meets MW. They make friendship pact. +

- 6.+ MW visits SM, reminds him of pact and demands Lindungan Bulan (=A) MW is given Mandudaki. [Gods cause appearance of Mandudaki from dirt without request from SM's wife. MW agrees to @ seven days (B). @ SM's wife allows Mandudaki to sleep with SM (C) @ then reveals truth. (B)]
7. + @ Mandudaki eats (B) @ pomegranate (dup.D4) @ resulting in birth of SD. (B) + EBS consulted, foretells disaster @ and MW's death (B) at son-in-law's hand. SD set adrift in jar. Found by MMA who rears her.
8. MMA plants @ seven (B) palms on naga's back. 39 princes and Maharaja Usas invited to shoot palms for SD. Fail. @ Invites MW (C). Fails. MMA visits @ Tanah Jawa (A4) to ask for SM's sons. Informs Jikin of intention. @ SM has another two sons (A4) @ Dandan (B) @ Ghotarden (C) and Dandan Somarden and sends them with MMA. Meeting Jikin, they flee. MMA takes SR and L instead. SR kills Jikin and Mahraja Badak. Reach WTKB. SR fails twice and weeps amid cheers. L recovers arrow. @ L explains (=B) succeeds. (B) Others claim success, are told to uproot setati jawa. With L's advice SR is successful (=A) MW plots with Usas and Maharaja Boin, former taking left and latter right roads. MMA goes to invite beings from earth,

village, field, sea and kayangan. SR desires to find SD (=A).

They set off. (No mention of EE)

9. SYT is bored, appoints BG as deputy, takes his envelope, Toneck, and descends to earth. Enters envelope, now named Chemara Putih. Encounters Andi Melahar, fights it, extinguishes it and hurls away remains. Chemara Putih, burnt by fire, is now black.
- 9.a. Chemara Putih, now named Wak Peran Dor, Peran Alas encounters Pesi Melahar which enters his parang. He bathes in sea, and fashions companion from foam. He and companion, PD and WL, become servants of MW.
10. TP Maya Angin @ (or Anjani) (B) gives birth to KB. @ KB inquires after father. Mother does not know. (B) She is given milk for KB by elephants and rhinos. KB twists their children's necks. Maya Angin tells KB to ask DSM identity of parents. KB goes to Bukit @ Tursina, (B26) @ grasps DSM (=C). DSM informs KB of parentage. (C) KB sets off.
11. The 39 princess swoop on SD while L is seeking water and SR [i] flowers. L encounters them, kills two, rescues SD from in a cave. SR kills another. They arrive at shelter and sleep. Uras emerges, fights SR, is killed. L sees MW in a tree, informs SR who fights MW. MW puts out his hands and arms. SR puts out two hands, three arms. SR defeats MW. MW returns, summons sister, Siti Maya (=A) and Sang Jelma agrees. They set off, Siti Maya encounters SR, entices him. Eventually they marry. SD distressed. SR builds second shelter for Siti Maya. SR seeks flowers (=A) SMY declares SD receives choicest. Immediately SD fights SMY (=A) SR informed by L. (L swoops on SMY, No m/o beheading). @ SR disbelieves (B) @ but L builds fire and tosses on SMY (B16) @ who becomes bota. (B) L captures her and she again becomes woman. L shaves head, cuts eyebrow and nose. SMY returns to MW. MW creates pool. @ SR, L and SD arrive at pool (=B)

Restored. (No mention of time or beads, SR only wishes to bathe.

While a monkey, SD eats mango and becomes pregnant. Has miscarriage)

(D). @ DSM takes embryo to Anjani who conceives. (C) MW becomes golden barking-deer (=A) (2nd time). SD asks (No mention of broken back or blindness. When MW approaches barrier, fire shoots out.)

@ for alms, if only flower in hair (D). @ SD passes it through barrier (C). MW grabs her and flies off. SR and L return but SD gone.

They both weep and set off.

11.a. Jentayu bars MW's way (=A). MW takes SD to Langkapuri. @ Cannot touch SD as blood issues from pores. (A6). @ SR and L meet Jentayu (=B) dies. (B)

12.+ MW, @ laughing is returning home (B) with Mandudaki, flies over Bali's palace in Pakian Setajuk Bunga. Bali intercepts, seizes Mandudaki, fights MW, kicks him to earth and takes Mandudaki. MW complains to MMA who takes MW to Pakian and, leaving MW outside, requests return of Mandudaki, @ with threat of curse (B). Bali agrees and MMA transfers embryo to ova, resulting in birth of PA.

12.a.+ See D3. Bali ascends to kayangan. DSM gives him TP Setajuk Bunga, turns her temporarily into a flower and puts her into Bali's pocket. Descending, Bali is stopped by DOB, who, discovering the facts, decides to send a woman for Sag. Creating TP Madu Kacha from glass, he places her in a bottle, and gives her to Bali who must swear to deliver her to Sag on pain of death from Gandowat. Bali descends, opens bottle, finds woman. Bali returns taking both for himself. Sag woops.

13. SR and L sleep under tree. Tree moves, leaves falling on SR who states angrily L is responsible and drives him out. L shoots leaves off tree and monkey becomes visible. Laughing, HKP descends, calls SR father. SR angry. HKP tells story and SR acknowledges him as son. HKP wishes to eat with S R and mixes rice with paw.

L divides banana leaf with finger. Then they set off.

14. © Long Supa and Lang Golanggi (B) buffaloes (=A) Bali returns, finds Sag asleep with his © two wives. (C) [Husband suspicious due to smell and kills her. No m/o bamboo or ants breeding. PA and A sent © only once, (C) with Sag who is defeated by AA. © Only Sag waits outside cave (B). No m/o Dewa Empat in dream.] Bali fights Sag and hurls him into © Sena Gurindam tree (B). Bali beats PA and A as they weep for Sag. SR is thirsty (=A) water is foul. (Water found under tree) © SR angry with L (C). HKP © uproots tree (B) finding Sag who explains and asks for help. Sag fights Bali (=A) Bali dies. [No m/o battle in air, nor HKP. © Bali recognises arrow (C)]. SR etc, meet PA and A. They set off.

15. L has earache. HKP visits Maharisi Mugharni and is told
antidote is seven bananas and seven arecas on one stalk, found on
Gunung Renta Indera Muni or Gunung Gelaga Pisang, the domain of brothers
Tilam Perjingga and Saburana, the elder. Each has son: Long Lubet /
Luet and Long Lubat/Luat. LL absent, studying magic. HKP reports
to SR who sends messenger to Sab. Sab refuses. HKP enlarges
himself, carries mountain on which are Sab and TTP, asleep, back to [o]
SR. L is healed. Sab and TTP become SR's followers. LL return,
find home missing, inquire, encounter and fight HKP. Sag makes peace
and LL feign acceptance of situation. One night, all sleep but HKP.
LL become flies, search for fathers, are caught by HKP, revert to
LL as HKP is about to kill them. SR comes, coaxes LL who then become
servants. In conference, Sag suggests Tanjung Solibing Nara Kandi
in Aruda, the domain of © Mahiraja Kapan Putih (A21) as suitable base
for attack on Langkapuri. HKP and LL are sent with letter but
quarrel on route because HKP obtains coconut by uprooting palm. ©
Sag sees them fighting and orders them back to SR where HKP is

punished (A16) by 40 strokes from hot iron, and molten metal poured in his mouth, which is the reason HKP always has his mouth agape. © HKP sulks, wanders (B16) in jungle, asks wild animals to kill him but is advised by Raja Wali bird to return to SR. HKP returns. LL take letter to Aruda. KP refuses. LL return and army marches on Aruda. Representatives of both sides exchange hot words. KP's army emerges. SR sends L and LL to negotiate, but in vain. L finally kills KP with arrow. Acting on KP's injunction, a serving maid smashes a vessel and two Rakasa, named Rajasa and Rajisi, emerge, [d] leap on L but Sag rescues him. Sag also rescues LL who have fainted. Army fights rakasa but in vain. HKP fights but faints due to poison from Rajasa's mouth. SR orders L to restore HKP with ohempaka mala jaya flower. L, assuming form of kedidi bird, wipes HKP's face with flower. HKP ascends into clouds, fights Rajasa killing him. Rajisi asks HKP location of life-force, stating his to be on head. HKP states his to be in calf of leg, kills Rajisi and baits Long Inat with carcass.

16. HKP and LL commence building causeway, quarrel. Sag makes peace but later they quarrel repeatedly due to HKP's use of feet. Sag orders them back, SR jails HKP for 100 days, the time in which LL promise to complete work. Little progress. HKP promises to complete work in seven days. HKP commences, sees TPI attack causeway, captures and questions her, returns with her to her palace and marries her. She conceives HI. HKP then returns to SR and the army is mustered. Among them is one (group?) named Pa'idin, with appearance of monkey, but whose aim is disruption. © NW dreams of white and black crows fighting over palace. [Crows (A7)] (B) MBS interprets that enemies will attack. NW declares him a liar and sets him adrift on © banana trunk (B) raft. NW then discovers truth and regrets

action. @ PSG assumes form of SD's corpse, floats into river. SR startled and all weep except L who holds corpse under water. Corpse reverts to PSG and flees. (B). HKP gives chase but PSG escapes. MBS floats in, @ SR's army suspects magic but L prevents them from attacking MBS (B) who explains to L and becomes servant of SR.

16.a. After HKP reports on SD, the army crosses to Langkapuri. Arrive at shelter (=A) HKP feels with tail. (Pa'idin insults MBS calling him a liar and does not state HKP may kill him). A jin emerges and fights HKP. HKP faints three times, @ restored by SR's wiping his face with champaka mole jaya. (dup.D15) On third occasion, HKP hears SD's voice giving advice. HKP becomes belukur darat fish, enters jin's stomach, enlarges himself causing jin to rip its own stomach. Jin dies. Pa'idin unrepentant, insults HKP who fights him killing him. (See also D20) [11]

17. SR orders HKP to see that SD is in Langkapuri. On MBS's advice, @ he assumes form of small monkey (B) and leaps from L's shoulder. Causes havoc in MN's garden. Two warriors sent to capture him but fail. Army sent, also fails but HKP surrenders himself, is beaten in mortar, hacked at with sword but in vain. Finally they bind his body (=A) City is burnt. Tip of tail still alight. HKP then visits SD, introduces himself, explains plight to her. SD advises putting tail in mouth. HKP returns by leaping from Adam's stone on Bukit Tarun. SR angry that HKP has burnt Langkapuri.

18. MN summons sons: Panglima Gajah and Hulubalang @ Babi (C19) Tunasal. They fight LL and Gajah is killed. Babi charges LL who are unable to hold him back. Long Iust hits him smout with stick causing it to itch. Babi, itching, flees into jungle. + This is origin of pig's cleft smout +.

20. MN orders PSG and Samu Nabaha to take letter to summon his friends Gagak Putih @ Sura Nala (A15) and Gagak Hitam Sura Nali. Then they return. The Gagak place souls in bottle and deposit it with teacher Garuda Tarbuni. Arriving in Langkapuri, are seen by LL who report to SR. MBS states PA and A should fight them. The armies meet. PA and A are captured by the Gagak, taken to Gunung Surka and tortured. Garuda Tarbuni, seeing this, pities them, frees them and gives them the soul bottle. The Gagak seeing PA and A, swoop down. PA and A smash the bottle and the Gagak die. PA and A return to SR. @ In conference, MBS suggests sending letter to MN asking for SD. PA and A take the letter. MN refuses and offers them poisoned food but they throw it over MN and return. (B16).
21. M15, 27.
23. MN summons daughter TP Mata Api. She fights HKP, goaxes him and suddenly seizes him. HKP goaxes MA, she believes him and releases him. They fight again but HKP cannot bear the heat from her eyes. MBS orders him to borrow the geliga of Dewa Berembun from kayangan. Obtaining it, @ HKP kills (G) MA.
24. MN himself, invites Inderajit who borrows arrow "Naga Belit" from @ SB (B).
- 24.a. MBS warns of danger. SR angry, drives out MBS. L fights MN but latter's arrow becoming naga, bites SR's army, causing all, including SR, to faint. MBS walks on (=A). Arrives in battlefield. (No m/o west or shelter.) MBS uses long bamboo to hook SR's arrow, recovers it and shoots it to Pusat Tasak Pauh Janggi whereupon garuda comes, takes Naga Belit and throws it in sea. SR recovers, embraces and asks pardon from MBS. SR gives antidote to army then orders L and HKP to fight MN. MN causes rain of rocks. Secretly, HKP smashes rock on MN's head, killing him.
25. MN summons Jin Mula Tani, his son. SR fights and kills him.

26. HI leaves mother TFI in order to seek father.
- 26.a. MI himself summons Maharaja Lebis. RL orders four warriors to capture Budak Bismu, son of a servant Mak Ja Tok Ta. The warriors encounter HI and they fight. HI overcomes them and they flee to RL's palace where HI is deceived by RL into believing himself RL's nephew and swears allegiance to RL.
- 26.b. RL sends two warriors to kidnap SR and L. They assume form of birds but on entering SR's abode, encounter HKP also in bird's form and they flee. RL then digs tunnel to SR's abode and by trickery abducts SR and L. SR is imprisoned with BBN, and L is left on Gunung Tursina where he will roast at sunrise. (B) HKP arrives but DSM glances at him causing him to faint. On recovery, (dup.D10) @ HKP takes L and hands him to A (B). HKP follows RL but encounters HI, @ they fight (B) but discovering relationship, HI gives map to HKP. HKP meets BBN's mother @ weeping, (B) explains, and assuming form of gold carpling enters water jar with which water is taken to boil SR. TMJ enters city, scale breaks @ HKP emerges and kills two warriors guarding gate (B). HKP then assumes form of fire, goes under cauldron but water remains cold to astonishment of observers. HKP reverts to usual form, kills some of soldiers. RL, informed by officer, emerges, fights and is killed by HKP. RL's wife TP Zantarani embraces RL's body. Belut Api in womb (=A), HKP kills BA. (No m/o seven months or leaving SR.)
27. MW summons brother Mah Babu Kena. @ From BG (=C) work impossible. [@ Time limit of seven days; HKP is vulture, PA and A (A21) the carcass] (C) Time elapses. Spear returned to BG (A21). MKK then fights Sag but, @ flagging, (B) challenges Sag to uproot tree. Sag succeeds but MKK declares that @ tree is sacred (B) and tells Sag to replant it. Sag bonds is seized by MKK who carries him home.

HKP, ordered by MBS to follow, finds Sag about to be killed, rescues him and kills MEK and his soldiers.

28.+ MW, @ now alone, (B) creates iron walls, seven ells thick. MEK's son, Saga Bono guards gate. MEK's older son, Saga Kenung, remains in his country. SR's army cannot open gate. MBS requests S.Kenung's help. S.Kenung agrees, asks brother to open gate. MW prevents this. S Kenung climbs wall to see brother. S. Bono shoots arrow at S Kenung but wraps tip in cloth. S Kenung falls off but is unhurt. MW sees this, unwraps cloth, orders S Bono to shoot. S Kenung killed. S Bono emerges from city to see body. MW closes gate. HKP twists S Bono's neck killing him. SR angry with HKP. MBS suggests that HKP and Sag pretend to be banished by SR, seek shelter with MKA and steal MW's soul. HKP beats Sag in order to show wounds as proof to MKA. HKP refuses to be beaten by Sag saying he escaped from SR! Arriving at vat, HKP works hard, Sag feigns extreme laziness. HKP massages MKA, sees vessel, inquires and discovers it is MW's soul. HKP informs MKA he wishes to serve MW. Sag is driven out. His intention is to return and inform SR of progress. MKA takes HKP to MW who is frightened and suspicious. @ HKP is married to MW's widow (B) to ensure his loyalty. SR orders Sag to inspect field. He sees HKP who declares himself MW's son-in-law. SR's side afraid and SR weeps. SR's army and L fight HKP but in vain. HKP rushes at SR but finally admits play-acting. @ HKP gives vessel to SR (B) saying he will wave thrice when SR should shoot MW. MW sees vessel, charges forward, the vessel is broken, MW is then shot, falls and dies. @ Once a week HKP hammers arrow into body. Antidote is Dutch vinegar. (B)

(B) Daud, Berok 12, Kota Bharu. +50

2. Dewa Sayang Furva father of all dewas. SYT is his son. SY
Furva appoints Betara Nalib over east of kayangan, giving him name BG.
@ BG appoints Dewa Bismu (G) to govern east. Here too is Suraloka,
abode of seven midwives. Dewa Sirajuk @ Sirechak (D) Dewa from west,
steals into Suraloka and rapes midwives. They complain to BG. BG
angry with Bismu for neglect of duty, @ turns him into a (B) @
pomegranate (D) @ hurls it into air. It lands (B) in Sortapura, land
of SM whose forbears are S Chekravati and S. Rahman.
- 2.a. BG summons Sirajuk, @ hurls him to earth. He lands near SM's
well and becomes fungus. (D) His father in kayangan is Sultan Baha
Seri Wayang Raja Di Rimba, mother is TP Ga'tera. @ Brothers are MBS
and MKK. (A5)
3. Bali and Sag are sons of DSM.
4. SM has @ one wife, Mandudari. (G) @ She sees pomegranate (=D)
and gives birth to son. (D) @ He is green (B) because she dreamt of
kins' green mosque during pregnancy. @ Umbilical cord becomes Gandewat
(C) EG, asked by SM, names him Tuan Kechil Bijak Laksana. @ He
studies under EG (B) @ together with 39 princes (DG). He is lonely,
complains to SM who, advised by Mandudari, orders craftsman @ to make
image of SR from sandal wood (D) from tree in centre of kingdom.
The tree roots (akar) are put in the stomach to ensure good mind (akal),
image painted red. Holy men offer prayers (do'a) over image for 40
days, causing it to come alive. EG now names the two brothers Chabut
and Chalok. They ask permission to go and observe animals. EG
postpones seven days, then gives them new names: SR and L. They
return to SM and ask to take @ Kuda Hijau Jelma Dowa (C). L also

requests a horse. SM orders carpenter and blacksmith to compete in making horse. Wooden horse from surplus sandal wood. Iron horse too heavy, but blacksmith has mechanical skill and makes mechanical fish with spring which carpenter mocks. They quarrel but SM orders compromise: wooden horse is fitted with springs, which makes it able to fly. @ SR and L both mount new horse and fly about the country (D) but crash land into a jungle fire. Horse is burnt, SR and L are lost. SR orders L to massage him under kabu tree and the tree's hantu gives SR advice in a dream: he must throw down three kabu leaves. The one falling crosswise is to be inserted between his toes and will direct the way. They set off. The road brightens and they arrive at edge of field. SR fires arrow, animals emerge, startled. Arrow falls on tony-turvy bayun tree at MMA's abode. MMA orders Epong and @ Enheng (B5) to dislodge it but in vain.

5. @ Mandudari sees fungun (=D4) resulting in birth of son (D4) with 12 heads and 20 arms. Named Mat Nor. Has bad character, @ is set adrift by SM on banana trunk raft. He yells and raft breaks up near Serindip. (C). The hantu of the island names him Sasan Bota MW Seri Perkon Lord of the Four Worlds. MW sees serindit birds with heads downwards. [m] Imitates them @ and one head falls off. Makes rebab (C) and plays. Curious, a cow elephant comes, is lulled to sleep. MW copulates with her, resulting in birth of @ Bota Wik Alam Bisnu (B) who does asceticism in Gua Singa Meling. MW does asceticism @ over fire (C). Drops of sweat become various followers, including PEG, PS Gangesa, Jambu Awan, Jambuana. As with elephant, tigress comes, resulting in son Machang Jelma Togangga. Other wives are Pari Tua, P Muda, P Bongsu and P Pelangi, and their resulting sons: MH, RL, Putaran @ Belut (A26) and GE.

6. MW requests @ Mandudari. SM complies without a fight (B) but

postpones ① seven days. Mandudari (B) bathes (=A). Shows Mandudaki to SM and ① advises him to deflower her. SM sleeps with Mandudaki (C) and hands her to MW.

7. SM, wishing to copulate with Mandudaki, calls in at a shelter in the winds. She informs him that ① she has conceived with SM (C6) ① and possibly with Bali. MW removes both seeds, (A12) SM's falling onto lotus in MMA's pool.

7.a. MMA and BW see seed growing in pool. MMA recovers it, sees it has become a beautiful baby and rears her in vat, first giving name Sidai Dewi as she is wet with dew and must be dried out. Then named SD.

8. MMA issues general invitation to dislodge arrow from tree for SD. ① 39 princes come but fail. (D) ① HE invited (C) but fails. SR and L hear noise, come, SR tries, fails and weeps amid jeers. L advises SR to call the arrow first and SR succeeds but MW seizes arrow and claims success. MMA orders them to shoot through ① seven (B) palms. Others fail. SR first fails. ① L explains (=B) SR succeeds, (B) having, on L's advice, asked assistance. Others claim success but MMA disbelieves.

8.a. SR weds SD. ① MMA allows them to return (C) and ① warns L and SR of pool (=B) house (B) and against sleeping in shade. ① Places SD in vat with statues (=B) Succeeds (B). They set off.

10. ① Ajali (B) gives birth to KB. (=A) Tells him red objects are his food. DSM pulls sun with green horse. KB grasps sun (=A) Restored. (Brass not white hair.) DSM informs KB father is SR, rears him on horse, gives name Anak Kora Gantih Kaya Bismu and two others but ① KB disapproves (C) and is given name HKP OMRI etc. DSM satiates HKP's appetite: ① he places stars in HKP's mouth. HKP now grows in size. (C) DSM gives him skull talisman and informs him of

SR's plight. HKP sets off to find SR.

11. MN splits out sixth juice, causing it to become leeches and mosquitoes to annoy SR. Makes pool and at @ three-forked crossroads (B5) a shelter leaving there his jembalang, named @ Bota Sang Kerit (C) and his shadow named Menteri Kemayang.

11a. SR asks L to seek water. L shoots arrow into air, lands in muddy water. SR is angry on tasting it, drives out L weeping, takes SD to drink and @ bathe (B) in clear water. Become monkeys, one white, one black. @ SD pregnant. (B) L sees them, @ plants corn (B) and bamboo. They fall in muddy water, Restored. @ They arrive at shelter and rest (D). @ Sang Kerit becomes golden barking deer (=C) SR shoots it, it reverts and shouts for help (C). @ SR (B) mutilates its lips and nose. @ SD hears cry (=B) L sets off (B) meets SR. SR angry with L for leaving SD. MN, as an old man, asks SD for @light (=C) SD tears off strips of kain linau which fall becoming chindai. (No mention of short stick) (C). SR discovers SD missing. @ In the winds, MN stops to embrace SD (dup.E7) @ but cannot due to blood from pores (D). During Mahaud Jentayu, with seven heads, SR's servant from kayangan, bars way (=A). MN takes SD to Langkapuri. (At first Jentayu slashes MN in eye.) @ SR and L follow (=C) Jentayu dies (C).

11.b. @ Maid aborts SD, feeling that her abode is not suitable as birth place of prince and throws three month embryo into air. Lands at foot of (B) @ Bukit Kaf (B3) @ Mala Giring Bukit @ Kolekek (C20) Imai Seliring. Dewi Ajali, lives there, recognizes SR's seed and intentionally eats it (B).

12. MN @ returning (B) flies over Pakien with Mandudaki. Bali captures @ both, (B) makes Mdk. pregnant and eventually releases both. (See also E7)

- 12.a. Bali's seed falls on @ Bukit Zabab Tursina (B26), @ is eaten by mountain goat (C) causing birth of Lela Anggada.
13. HKP approaches SR and salutes him. SR angry. @ LL jeer and quarrel with HKP. (A15) @ L reminds SR (C). SR acknowledges HKP and they eat rice from one leaf which HKP divides with clay. SR finds it distasteful, HKP is offended but soothed. After meal L tears leaf. SR throws it away and it becomes ohomara chita plant.
14. @ Lang Daba and Lang Colanggi (B) are buffaloes. Male, desiring many wives, intends visiting seven villages for seven years and leaves wife with injunction to kill any son she may have. Has son, rears him. Once a week he measures prints. Dowa Empat enter hooves. They near his AA. Father returns. AA kills him. Attacks ant-hill (=A) AA arrives, creates havoc in Bali's garden, chases Pak Futat, the gardener, who reports to Bali. Bali orders LL, PA and A (not his son) but they fail.
- 14.a. Bali fights AA (=A). Returns to palace. [AA invites Bali to oave. @ Hantu in dream (B). No mention of PA and A]. Bali finds Sag with his @ two (C) wives, Langgana Kebayat, daughter of Raja Batak Alam, and Kebayat Mada. Hurls Sag into @ jati jawa tree. SR and L rest under tree where Sag is (B) already weeping @ Tears fall (=B) L denies this and weeps. (B) @ L suspects water from tree and SR, on L's advice, curses leaves and they shred. (C) Sag is seen and on L's advice, SR shoots him down. Restored, Sag asks help against Bali but SR initially unwilling as he is Bali's cousin. Sag and L persuade him. @ Sag fights Bali (=C) Bali dies. (No identification mark on Sag. He merely stands aside. When Bali falls L asks him to give drop of blood to SR. Bali gives upon to SR who licks it. SR thus becomes arrogant.) (C) @ Bali orders followers to serve SR. (B)

PA, A, Sag; and also @ Sab, TTP, LL (A15) and @ Serba (G15) thus become SR's servants. @ Also Anakat Mahabir etc. (A16). @ SR's warriors total 333. (B16) @ They set off and arrive at coast. (A15)

15. See E14.

16. They commence building causeway. @ PA quarrels with HKP as PA works in crude fashion. (C) Sag makes peace. PA and HKP work above, LL below fail to catch rocks and they quarrel, HKP hits LL. Sag makes peace and causeway is built. TPI @ Ishani (C), unable to pass, attacks causeway. HKP descends into sea, pursues her. She flees to Sepit Sentala M. Tegangga @ Raja Naga (B) @ who makes whirlpool causing HKP to faint. He then restores HKP and (B29) @ marries him to TPI (D). HKP soon returns to SR. MBS, @ MN's younger brother (A5), divines that SR is coming in force. MN disbelieves, sets him adrift, HKP finds him, takes him to SR. Restored, explains and takes oath. MN asks PD and WL about SR. They state SR will come.

21. See E27.

22. MN summons Mah Gerangga Nasur from Pulau Serjan Meja. PD @ and WL (C) go but cannot enter sea; PSG goes instead. GM says MN is wrong, but sets off. Arrives, does battle but defeated. TP Tonagara Muda gives birth to Hanuman Tegangga on Gunung Merchu. GM defeated [b] for second time, flees to Gunung Merchu, encounters HT who declares he is HKP's son, hurls down and rips GM who faints but manages to escape to sea. GM meets HT who chases him. Returns to field fights HKP. MBS orders HKP to obtain GM's soul vessel. HKP fetches it, breaks it killing GM, @ and hurls head at enemy (A25).

24. Worried, MN summons MN. TP Dayu Angin, daughter of @ DB (A2), has dream of HKP, resulting in birth of Hanuman Sapu Angin. Told [d] that father has same appearance as himself. HSA seeks HKP, meets HL,

they fight but discover relationship and HI directs him. @ Meets HKP, fights him, separated by MBS, discover relationship. (dup.E26) HSA then fights MN but MN, using magic, drives off HSA and HKP. SR anoints arrow on MBS's advice and shoots MN, causing darkness over half of land. MN takes Mendudaki to him. MN asks to suckle, observers jeer. MN startled causing arrow to emerge; milk falls on wound curing him. MN requests loan of arrow Ajar Naga Belit from @ EG who holds it for SYT (C27). EG reluctantly lends the arrow, @ MN anoints it, (B) shoots L. Arrow becomes serpent, @ bites L (D) who faints and shadow causes army to faint. MBS applies @ previous (E27) antidote. MN ascends to clouds, is kicked down by HSA, attacked by SR's army, hides with EG. SR seeks MN but EG states MN is not there and SR and EG exchange threats. SR complains to PD who reverts to SYT, confronts EG, discovers truth. SR descends with MN. HKP twists neck and L @ beheads (B) him.

26. @ TPI has given birth (=B) search for HKP (B), -HI takes road to RL's palace, a three-forked crossroads, @ encounters guards Fatih Iro Bumi and P Perkan Bumi, taken to RL, (D) asks after father. RL denies knowing of HKP and thus deceives HI to take oath. HI sent to guard RL's pool @ in (B) underworld together with Burung Mahmud Kodidi and to kick anyone who drinks the water.

26.a. MN summons RL. RL states MN to be in wrong, but answers summons. @ RL sends two officers in form of birds to observe SR. Seg, hearing then speak, informs HKP who assumes form of (D) @ Geruda Pakai (A24) @ and chases them, fights and kills them (D). Learning of their death from minister, RL digs tunnel. Intends boiling SR, L and Lang Chuit, son of Tok Mek Jar @ Tok Tar, (D). He remembers SR. TMJ made to fetch water. Lang Chuit fights RL but is captured and jailed. MBS warns against sleeping before morning star appears. HKP guards camp.

PA becomes cauldron and places himself over SR's tent. RL obtains
sleep inducing magic from Hantu Maha Piru. RL enters tunnel (=A)
kidnaps SR and L [© Whole army put in coma by sim. (C)]. © MBS
discovers (C) SR missing, restores army. HKP follows, meets TMJ,
looks about, drinks water from pool, is kicked by HI. © They
fight twice. (B) Finally HKP flags. HI discovers relationship but
HKP does not acknowledge HI as son. They fight again, HI pushes
HKP into ground up to waist to make him acknowledge him. HKP asks
to see tuft in HI's crown. © HI wishes to see star in HKP's mouth
(D). HKP acknowledges him as son. HKP becomes white © flea (C)
in TMJ's skirt, they enter, scale breaks but they succeed in
entering. HKP picks up © jail, (D) defeats guards who inform RL.
HKP defeats RL who faints. © His soul is with Jin Pari Hantu Laut;
the wind causes it to sway and RL recovers. HKP asks MBS's advice,
MBS states L should obtain vessel. (C) HKP has returned with SR,
L and Lang Chuit, still in jail. Restored by MBS, SR is ashamed
to be seen in jail, © and drives out HKP. (D16) © HKP comes to kabu
tree, throws down three leaves (=dup.E4) Sets off, (dup.E4) comes
to beach, dives in sea © in order that sharks may eat him (D15)
but arrives in Polampung Bueh, the land of Sultan Dini, where
inhabitants are all female. Women grab at HKP, © who has orgasm.
Sperm eaten (C16) by TP Tenggara Muda. Sultan Dini in love with
HKP. He © puts her in mother-of-pearl case (A12), returns to SR,
shows him case, SR desires Dini. HKP offended as he intends
marrying her. SR again drives out HKP. Dewi Ajali burns HKP's
afterbirth and smoke © becomes Tok Cha Madurengga (C15), the skin
of a golden monkey and a city. Ajali writes at foot of hill:
whoever fits in skin will become ruler. The 39 Batak princes
seeking resin attempt test but fail. HKP comes, fits, becomes

[a]

ruler, sends letter to SR demanding SD in order to annoy SR. SR
 snary. HKP, as Kera Mas, goes to SR, does battle; SR flees, MBS
 recognises HKP, advises against further action. HKP emerges from
 skin and MBS informs SR that HKP has defeated Kera Mas. HKP then
 battles again with RL who faints. L, on MBS's advice, assumes
 female form, goes to Jin Pari and entices him. While he sleeps,
 L takes vessels of RL and Jin, stabs Jin and breaks his vessel.
 Returns. HKP fights RL, @ vessel is broken, (C) @ RL's head is
 hurled at enemy. (dup. E22)

26.b. Pari Bonasu has been pregnant for over ten years. Putaran
 Belut bursts from womb. Battles with HKP. @ Too slippery to hold.
 PD advises sprinkling sand. HKP tears Belut apart (B) but parts
 join together. PD at a loss tells HKP to ask MBS. MBS advises
 throwing half to the sea and pressing half into the ground. Belut
 dies.

27. MN summons MBK (Also Kumba Kenung) from Sotaman Alas. MBS
 divines (= A) Sag fights MBK @ who begins to fly (=D) MBK carries
 off Sag. (MBK tries first but fails, Jati Jawa tree.) (D)
 PA sees this, pursues in vain, returns weeping to SR. SR orders
 PA to summon HKP who is doing asceticism on Gunung Merohu Julai
Buang. PA wakes HKP by poking nose and ear with tree shoot. HKP
 flies to MBK's city and waits. MN sends PD and WL to MBK's abode
 to boil water to make monkey soup. MBK arrives, HKP kicks over
 MBK's fortress burying him. HKP returns with Sag. PD and WL
 report to MN who comes and restores MBK. @ MBK borrows spear from
 BG who holds it in trust for SYT. BG, (C)@ reluctant, fearing
 curse, but MBK states he only wishes to fight botas and may be
curled if he fights Sertapura people. (A21) @ MBK is lent the
 spear which must be sharpened (B) @ at seven hills, streams and
 estuaries. (A21) MBS divines, @ warns (=C) bright and clear.

(HKP supports MBS and suffers SR's anger. L dissuades SR from shooting MBS.) (C) MBS returns to SR who is angry but L states that MBS, having taken oath, cannot leave SR. © SR asks pardon of MBS. (A24) © PA becomes carcass, HKP becomes (D) © crow. Follow MBK (=A21) Work impossible (MBK not KP) (A21) MBK ascends and watches from kayangan. © L, on MBS's advice, comes forth. MBK attacks (=B) excepting MBS, to faint (D). © Spear becomes tree, in ground (C). © MBS summons HKP who is doing asceticism on Bukit Mayang Tunjung and wakes him as above. (dup.) © MBS asks HKP to fetch milk of badak api and tigress which have just given birth and pakawali flower. Animals unco-operative. HKP carries them back. Goes to hill, calls above (=C) returns with hill. (C). En route, meets botas Barat Ketimur and Barat Kotiga who have been driven out by elder brother Mehraja Samsi Johan Pahlawan who does not wish to share inheritance. They ask HKP's help. he threatens to crush Samsi with hill and Samsi yields. HKP returns, is criticised by MBS for being late. MBS tells HKP to return hill © and orders him to fetch excrement of black cow. Cow refuses. HKP takes excrement from its anus and returns. MBS restores army. (B)

27.a. MBK in clouds. MBS advises SR to call on his arrow. © Arrow pursues MBK. HKP ordered by MBS to fetch gold and silver tray. MBK beheaded by arrow, head caught by HKP on tray (B24). © Head hurled at enemy. (dup.E22)

28. PSG advises MN to return SD but MN declares better that PSG should kill him. MN enlarges body to seven ells high. HKP, ordered by SR to fight, enlarges body, fights MN who flees. MN shoots arrow causing storm, SR causes hill to shelter them stating © he is Bismu (B4). MN causes rain of fire. SR replies with rain. HKP pursues MN over seven hills and mountains, arriving in Bangkok

@ Bukit Berapak Gunung Berapi (C29). MW faints. HKP twists neck
but MW does not die. @ HKP places hill on MW (B). When dew sets
his cap, he is restored. HKP, on MBS's advice, takes cap, gives
 it to MBS, twists neck again, places two hills on body: @ Bukit
 Kelokok Kelikar (C20). After seven days, TP Ajali, Mandudaki's
daughter, seeks @ vinegar (B), but the ruler of that land forbids this.
 SD is rescued.

29. @ MW summons son Bota Wik (A18) from Singa Maling @ and his
 followers Machang Jorma Teganaga (A19) and others including a
 frog and lizard, all of which are armoured. SR's army cannot kill
 them. MBS advises calling Dowe' Purba Yungga and Choleng Abdul
Rangga, sons of PD and WL. PA summons them. They kill enemy,
 after initial failure, by digging wells, filling them with poison
and concealing wells with leaves. Enemy @ fall (B) in and are
 killed. Dowe' is made ruler of Pakian. Bota Wik's younger
 brothers, Fedang Wana and Setagar Wana are still infants. @ MBS
 (B) prevents HKP killing them and rears them. Growing up they
 request the cap and staff inherited by MW and given to MBS before
latter exiled. Refused, they kick MBS but HKP hits them. They
 seize the staff and escape across laut Api to land of Bota Indera
Sabur, MW's friend, and ask for help but he tells them he will be
 the last to fight and advises going to Tona Teja Kuda Kuala, Maharaja
Sunggang Semalik, @ with 500 heads (A25) and four arms. He is
 summoned, fights SR. No outcome. MBS consulted, advises that L
 obtain fire mirror from DSM. Using this SR kills enemy. MW summons
 Raja Kalimunan who has power of invisibility. PD and WL inform
 MW of Sunggang's death. MW angry, drives them out. Enter SR's
 service. Kalimunan fights. SR unable to see enemy, consults MBS.
 Advises burning PD's waistcloth, and making kohl for soldiers' eyes.
 Kalimunan becomes visible, slain.

(F) Sal. Kubang Bunut, Pasir Mas. 70

2. While dewas, ordered by EG, do asceticism, @ Serechak (D)
rapes TP Gerak Chita, wife of Dewa Sakti. After 40 days dewas
return. Sakti finds wife pregnant; @ he complains to EG of rape by
man with hairy legs. EG calls Serechak who admits guilt and is
banished to earth (E). Embryo taken from Gerak Chita, placed in
bottle which lands at WMB. @ Dewa Panah emerge. (C3) [1]
3. @ MMA has daughter, Anjani (C). Wife dies. MMA creates new
wife from sandalwood who fornicates with DSM and DCB resulting in
Bali and Sag. @ Anjani complains when MMA carries sons (C) and
she goes to do asceticism at Pauh Jangai @ Julai Baung (E27) and
named Bidan Jangai.
4. SM of Siusia Mendarepara, has son SR. Two further sons are
Pedang Sah and Sah Pedang. @ MMA asks SM for SR (C8) as pupil
but @ SM gives two other sons (=E8) MMA asks for SR. (Boys go
separately. 3 months, not 40 days.) SR succeeds (E8) and becomes
MMA's pupil. MMA @ creates L from lat as companion for SR. (B)
@ MW studies under MMA (D5) with SR.
5. Serechak descends (A2) with MBS, MBK, @ Tagar Cane, (B11) @
Pedang Wana, (A29) Fake Wana. Makes kingdom. Does asceticism
on @ Gunung (B) Seribu Jadi head downwards for @ 40 days. Seven
heads (B) emerge. (See also F4)
6. @ MW asks SM for wife, Mandudewi (=E) MW takes Mandudski. (SM
advises creation of Mdk. Deflowers her on own initiative.) (B)
7. @ SD born, MBS consulted (=E) MMA rears SD. (No m/o Ceylon,
Mdk prevents MW from killing SD.) (B)
8. (See F4) MMA plants @ seven (B) palms on naga's back.
Invites SR @ and MW (C) to shoot. MW fails thrice and @ SR twice

(D). @ L explains (=B) SR succeeds. (D). MW still desires SD. @ MMA orders them to compete in building palace. SR weeps but L shoots off top of MW's and SR wins. MW threatens, departs. MMA places SD with statues (=B) Succeeds. MMA warns of pool (B).

9. SYT becomes FD enters service of MW for at that time no other rajas.

10. SD gives birth to monkey with midwife @ Anjani. (B)

10.a. MW hurls him towards sea. Lands in tree in sea. @ Afterbirth becomes Maduranga. (E26) (See also F17.) [d]

11. Arriving at pool, SR refuses muddy and while L searches for other water, SR and SD drink clear, become monkeys, @ SD made pregnant (B) L shoots arrow, startles them into falling; tossed into muddy water. Restored. (Fool not MW's creation) MW makes shelter. @ SR etc. rest there (D). MW becomes gbd (=A). Asks SD (No mention of blindness or broken back) @ for light (=C) Flies off (C). Jentayu barks way (=A) takes SD to Langkapuri @ but cannot touch her. (D) MW is able to capture SD because SR, in spite of L's warning, utters "MW will get SD" as many as three times causing barrier to lose power.

11.a. @ SR and L return (=B) Jentayu dies. (D) @ Meet ogret (=C) Given long neck (C).

13. SR sleeps on L's lap under @ ru tree (B) HRP in tree, feels pity; @ he weeps tears fall (=B14). L denies this (B14). L shoots @ ru (B) leaves (=A). HRP descends, states mother is SD. SR, @ reminded by L (C) realises truth. (See also F14).

14. Raja Sapi and @ Lang Golanggi (B) buffaloes (=A) Bali returns to palace. [Sapi has 40 daughters. When Sapi inquires, after seven days, wife states child is daughter. @ D4 rear AA (C). @ Gardener named Pak Putat (B). Soldiers, not Sag, PA or A, fight

AA. Bali fights in form of albino buffalo. AA attacks only anthill. No m/o ants breeding, name of land, of PA and A.]
 @ Bali sees Sag sleeping with Bali's wife (=B) lands in tamarind tree with broken thigh. (B) @ SR and L eat with HKP from one loaf which L divides (A13). @ Sag weeps (=B) HKP descends with Sag. [L shreds leaves with arrow (dup.F13)] (B). @ Sag requests help (=D) Bali dies. (Sag borrows SR's arrow thus one fight, no cloth.) (D) PA serves SR.

14.a. MM hears of Bali's death, goes to @ Pantai Bali (C) and takes Bali's wife.

15. Raja Kera and Lotong of @ Setajut Bunga, (M12) Singa Pati
 LL and @ Sab of Pakian, (C) intend opposing SR but decide otherwise and take oath of loyalty.

16. Build causeway. HKP and LL collide with rocks causing sparks, seen by MM who sends two warriors in form of @ hawks (D) to investigate. Hawks killed by rock splinters. @ HKP fails to catch rocks thrown by LL (E) Quarrel, Settled by SR. HKP completes work alone. Twice causeway attacked by TPI and rebuilt. HKP watches, @ sees TPI (=D) Returns to SR (D). SR makes shelter at Kubu Baha @ Bangkok. (M28) MM soon flow in east. MBS divines, @ advises returning SD (B). @ MM banishes MBS (C). MBS comes to three-forked road. @ Road to SR's camp glows (A24) @ Walks to SR's camp (C) and takes oath. @ PA takes letter to MM, meets PSC, heightens himself on tail, gives challenge to battle and returns (B).

17. HKP, ordered by SR, goes to see SD, is given mango (=A) devours all the fruit. Guards point to sun, @ HKP grasps sun (=B10) Restored by MM. (Iron hair.) (B10) HKP beats up MM's army, @ surrenders himself, (=C) City burnt (C) @ Tail alight (=D)

tail in mouth. (Has already met SD.) (D) Returns to SR.

18. @ Bota Bisanu (B5) does battle, is killed.

20. MW summons Bota Gagak of @ Bukit Kelokok Datu Kelikik (C).
Battles, is killed.

23. @ Raja Delibis (B26) Mata Api with burning eyes fights at night,
@ is killed. (B)

24. MW summons MN. MN pierced by @ SR's arrow, dislodged by
suckling at mother's breast. (B) HKP, ordered by MBS, becomes invincible,
ties her nipples. MN again battles but cannot suck and dies.

26. RL digs tunnel. @ Obtains sleep inducing magic by (E) boiling
ingredients which become phantom lion, the heart of which is fries
to a lie magic. MBS advises watch kept. @ HKP places SR's abode
in mouth (B). RL becomes tail-less monkey, captured but states
tail lost when @ crab nipped tail during causeway building (B16).
Overhearing matter of morning star, creates one from torch. Army
sleep. Using s.i.m. RL throws HKP in cesspool and captures SR and
L. @ Throws L on Gunung Ta'ada Rumpat (=B) SR put in jail (B).
Madurangga wakes army, MBS divines, orders HKP to follow.

26.a. RL with PD and WL arrest Awang @ Juit (B) s/o Mak Bilar Kuan.
Intends boiling him with SR. @ HKP rescues L (B). Meets Mak Bilar
Kuan carrying water, @ weeping, (B) becomes @ flea (C) in skirt,
weighed but scales do not break. HKP deceives warder by assuming
form of old man, puts him to sleep, rescues SR and Juit whom he gives
to mother. Returns. @ MBS orders HKP to fetch chemara dalam
sita, buah laut kepala kera on Gunung Seribu Jadi (B24). @ Goes
to hill (=B27) Brings hill (B27). @ SR ashamed because hill
conspicuous, drives out HKP. (B) MBS coaxes him back. HKP kills
RL. @ Raja Belut s/o RL (=B) Too slippery. Old man advises
sprinkling sand (B) and after tearing (=A) HKP kills R. Belut.

A. Juit @ rules in place of RL. (B)

27. Sag (also Sekoba) @ fights MBK (=D) MBK carries him off. (D)
R. Lotong informs HKP who rescues Sag, bites off MBK's ear who faints.
Then MBK, ashamed, returns home.
28. MW now anxious, deposits soul with Henek Putawali under @
 Bukit Kaf (B3). @ MW fights until resembles basket (B). MBS
 divines and orders PA and Lolabat to serve Henek P and steal soul.
 HKP also goes feigning not to know them, is given soul, quarrels with
PA over banana, HKP driven out, returns to SR, followed by L'bat
and PA. @ SR (B) breaks vessel and shoots MW who collapses. MW
asks for water in which spears and krissees have been dipped and
mattress resting on such weapons. States that if @ Dutch vinegar
is brought (B), earth will shake. Dies.
29. Raja Samsu battles, is killed.
- 29.a. @ Tagar Gena (B) refuses to fight. MW angry.
- 29.b. HKP searches for survivors of MW's family. MBK pregnant,
stomach opened revealing twins @ but nurse escapes with them and rears
 them. (C) SR's captains return to domains. MBS in L'puri. SR
orders PD and HL to search further for survivors, find twins,
Setagar Wandu and Sepedang Wandu. @ Nurse claims they are her sons.
 TP Bongsu, (=C) to HKP. MBS informed (=C) study with MMA (C).
 Gaining power to fly, they desire to regain L'puri, go to Malu Api
 land of BI, @ MW's friend. (E) BI agrees to help, goes to L'puri,
 demands abdication of MBS (=A) MBS in coma, pierced by BI's arrow.
 HKP goes to do asceticism on Gunung @ Merta Sura (B5) leaving wife
 pregnant. Jin @ Arak Api (12) Telokung Darah kicks HKP, @ falls
 in sea, encountered by HL, restored by Raja Naga (B) who reveals
relationship and states that jin is envelope of Dewa Kesekma, one of
DA. HKP orders HL to remain, kills jin, dewa emerges, tells him

to hurl jin skin into sea and to continue asceticism in form of old man. © TP Bongsu (C) gives birth to HB, informs him of EBS's plight. HB drives out twins. Flee into jungle changing names to Saad and Soum. © TPB has already ordered AD and WL to inform SR but HB also sets off and arrives there first. (C) Proceeds to pull down palace decorations. SR, dissuaded from shooting him by L, questions him. HB asks if EBS is to be burnt. SR, shocked, orders him to inform HKP. HB overleaps hill, fights with HKP but relationship discovered and HKP shows star in mouth. HKP asks HB to order R. Kera and Lotong and Sag to meet at KW's hall. HKP informs HI in sea telling him to summon LL. Sag meets other monkeys in dark jungle and they fight by mistake. PD arrives with SR, recognises voices, stops fight, go to L'puri. HKP fetches antidote and restores EBS. EBS leads army against BI. Twins inform BI who summons © Tagar Gana (B) s/o Ilonw Baya, his adopted son, to help. Battle occurs with BI's army, including armoured frog which is killed by PD © and WL. (B) L kills Gajah Putih Sang Kosakma, BI's captain. Kosakma Dowa, one of D4, emerges. BI and © Tagar Gana (B) killed. Twins seek refuge with Menok Putawali who forbids them to entertain dreams of power.

(G) Manat Benik, Mak Neralang, Tumpat. +50

3. Honey birds nest in a sago Manek Ajar's board (=A). Wife turned back into sandalwood. [No m/o quarrel: (Manek merely asks why they wish to nest): 40 years; magic words, abandoning asceticism, scrubbing, Gunung Angin. © TP Caharu (D) and © Ajangi (B) are wife's and daughter's names; Dewa Baluh Matahari and Dewa Baluh Bulan, not DSM & DDB]
4. SR, Bardan and Chakarden are SR's sons. SR becomes pupil of © Maharisi Mata (P) Lembu together with Bali and Gerhana Durung, adopted son of MML. On graduation, MML orders G Durung to duel with SR. One rusty and one shiny kris. MML advises son using rusty one. © Dewa Bontara Lajib creates I from lat. (B) I appears, insists on SR taking rusty kris. SR kills Gerhana Durung.
6. © MW asks SM for favour (=C) SM complies (C). © Mdr annoyed (=B) rubs dirt for seven days (B) creates Mdk © whom SM deflowers (C). MW takes her.
7. Mdk pregnant. MW orders MBS to divine sex of child, not wishing for female. © When born (B), set adrift in gold jar. Found by BE. Inform MMA. Find and rear child in MKB. At first name is Sita Dewi then SD or S Has Dewi.
8. © From jln MMA creates naga (=B) None succeed. [No mention of SD's ago. © 39 princes come (D)1 (B). MMA sends letter to SM while SR is still with MML. Three roads, © whoever takes one day road will succeed. (C) Bardan unwilling. © Chakarden wishes to take longest (seven day) road. MMA rejects this (B) SR recalled, willing. SR succeeds, killing rhino and other creatures. © Arrive at wat (=C) SR succeeds. (C) Others claim but BE reveal truth. © MMA orders chandi building competition. MW uses wood, SR bamboo.

SR wins (B). NW unsatisfied. SR and NW further play chonkok and gorik but SR wins. NW leaves wet. NMA intends holding feast but SR impatient (=A). Discovers SD. (No m/o ME.) NMA sees them, angry @ warns (B) that disobedience will cause @ danger from pool and shelter (B),

10. @ Ajangi (=C) Gives name HKP. [No mention of first name. @ Brass hair. (B)] (C). @ DSN enlarges HKP's size (E), warns against kemunchup and jambu.
11. NW creates shelter and pool. @ SR asks L for water (=B) Anjangi becomes pregnant. [No mention of beads, time; no trap; Unsteady plank over muddy water. @ Anjangi lives at Mala Giri (E)] (B). @ NW becomes gbd (=F) NW cannot touch SD. (NW shouts "Quickly I've got it!", No mention of short stick. @ Mahmud (E) Jentayu.) (F) SR meets Jentayu, restores him.
13. HKP @ approaches (E) SR and greets him as father. SR angry. @ SR fights HKP but is pressed into the ground several times, deeper each time, (E26) by HKP who orders SR to acknowledge him as son. @ L reminds SR (C) @ SR asks to see star in HKP's mouth, (A29) acknowledges HKP. Eat from one leaf.
14. Dapa @ Gelanggi and Mak Gelanggi (B) buffaloes (=A) Bali returns to palace. (no mention of suspicion, mother's consent, ants breeding, PA or A, dream. AA measures @ every seven days, (E) D4 enter AA's stomach, emerge due to pity for Bali, AA attacks only anthill). Bali finds @ Sorba (=Sag) sleeping with his wife (B), hurls him into @ ru tree (C).
- 14.a. SR sleeps on L's lap while L massages him. (A13) @ Sag's tears fall on SR (=F) Bali dies (@ SR shreds leaves on L's advice. (C) SR unwilling to fight as Bali is fellow pupil.) (F) @ Before expiring Bali orders sons PA and A to serve SR (C).

15. SR etc. arrive in Tanjung Aruda, the land of Sab and TTP @ Battle, (C) Sab and TTP enter SR's service.
16. Build causeway. @ HKP and PA quarrel (C). TPI with prams etc. attack causeway. HKP @ pursues her to Pauh Janggi. She flees to grandfather SB who marries her to HKP. (E) HKP leaves TPI pregnant; tells her to name son HI. HKP completes causeway. @ MW has dream (ppt). @ MBS divines (=E) sets him adrift (E) on raft; enters SR's service. @ MW builds shelter, places jin inside (D) (ppt).

(II) Mustafa, Chicha Tinawi, Pasir Nas. 35

2. EG appoints @ Dewa Sak (D) over west of kayangan. @ Dewa Derma Dewa (D) @ appointed by EG over east (E). @ Derma teaches. Sister named Dewi Derma Dewi. Sak becomes white lizard (=D) with Derma Dewi (D) then departs. Derma returns, @ complains to EG who calls Sak (=F) banished to earth (F) @ becomes pomegranate (D).
- 2.a. Three of Sak's dewas study under Derma but on graduation test, have difficulty and are given bezoar. Descend to earth and burn. EG sends DD Dewi to earth. Derma unable to recover bezoar, descends to earth meets sister. Meeting the three, DD Dewi asks them to dance, seizes bezoar, ascends. @ EG (E) @ turns Derma and sister into areca (=D) half to Malay land, (D)
3. @ Honey birds (=C) Dewa Panah, (C) (See also HL2)
4. @ Mdr eats areca (=B) SR born, (B) Originally named @ Eardan. (G) Friend named Chentara.
- 4.a. @ MKMA creates L as companion for SR (F) @ from sandalwood (D).
5. Wife of Maharaja Jin Shah Alam Daba Ratu @ with seven heads (B) @ eats pomegranate, (D4)
- 5.a. @ Eating this results in MN born. Studies under MKMA with SM (D) but due to bad conduct, is sent home. Father hurls him to sea, @ arrives in Serindip, (B) does asceticism @ imitating serindit birds (E). Marries various animals. Cousin GM invites him to succeed GM's father as ruler.
6. @ MN asks for Mdr (=E) Mdk created (E). Given to MN.
7. @ Mdk eats areca becomes pregnant (B). @ MN does not want daughter (G). SD born; seven astrologers, Nonok Ajar Sang Forlai named, divine disaster. Set adrift. Found and reared by MKMA.
8. @ MKMA plants seven palms (=B) Crowds gather but fail. (No

m/o ago) (B) MKMA invites SR. SR negotiates three-forked road and shoots palms.

8.a. MKMA's vat is slanting. SR succeeds in correcting slant.

@ Places SD with statues (=B) Succeeds. MKMA warns of pool (B).

10. @ TP Lala Mani gives birth (=C) Informed of parentage. (C)

@ Rests in ru (B13).

11. @ Arrive at pool (=B) TP Lala Mani, d/o Nenek Raja Ular,

pregnant. (No mention of beads or time.) (B). Rota Nalu Dani assumes female form, marries SR, quarrels with SD, @ shot (C) by L.

@ MW becomes gbd (=D) Flies off. (No mention of fire.) (D)

11.a. @ SR and L meet egret (=C) Long neck (C).

12. Bali intercepts MW flying over palace, @ returning (B) with Mdk.

Bali takes Mdk. MBS asks for return. Bali refuses. @ MKMA requests (=D) PA born. [@ Bali aborts; he transfers embryo (B)] (D), Bali s/o Sultan Barden. (H3)

13. HKP descends from @ ru (B) @ approaches SR (=G) fights with HKP, until L reminds SR (G).

14. Mad buffalo named Bala Bali possessed by Dowa Tujuh fights Bali, defeated by Bali in spite of Dowa 7. Bali hurls Sag into @ ru (C).

14.a. Sag found by SR, @ asks for help (=F) Bali dies. (No m/o recognising arrow. SR asks for doomed hair, not blood) (F).

Bali's land is Astapura Negara.

16. MBS foretells disaster resulting from abduction of SD. MW angry, MBS set adrift; enters SR's service.

16.a. HKP builds causeway, attacked by fish. @ HKP hangs tail (=B) hurls crab (B). Descends, meets TPI, marries her, leaves her pregnant with HI.

22. GM defeated.

23. @ Raja Delibis, (F) s/o MW, defeated.

24. BN becomes bird fights SR who becomes cat. BN fights L.
BN becomes snake, @ bites, (D) SR's army faints. @ HCP obtains
antidote from Raja Ular. (B) Army restored. BN fights again,
pierced by arrow, suckles at @ mother's (B) breast, cured. @ MBS
divines, uses jampi causing mother to faint. BN unable to suckle,
(F) dies.
26. RL defeated but not killed.
27. MBK fights SR, causes rain of spears. SR creates umbrella.
MBK killed.
28. @ NW fights. Body becomes like basket, (B) MBS states soul
is in big toe. NU pierced, dies.
29. Jin Tahlawan, four brothers, fight SR who flags. MBS advises
fighting on dry land. SR kills them.

(I) Wan Ibrahim, Sabak, Kota Bharu, 29.

2. DB (Dismu), has peacock steed. DB wishes to descend to earth, [m] refused by BG @ who becomes angry. BG turns him into (E) @ seed, falls (D) into sirih bowl of sea captain named Shoikh Jamarunuk.
- 2.a. BG pities peacock. Turns it into seed, @ falls on waterlily in MMA's pool (E7).
4. @ Captain's wife eats seed, pregnant. (B) Captain angry, aborts and hurls away seed. Lands in sirih bowl of Ujanggi, SM's wife. @ Eats seed resulting in birth of SR. (B) @ SR studies under MMA (F) One day SR runs home. @ MMA notes SR missing (D). @ MMA creates L from lat (F) @ to replace SR, sends him home and truth revealed (D). @ SR asks permission to explore. (E) SM tells him to ask MMA for boon. @ SR given arrow (B) by MMA. @ SR and L set off, SR fires arrow, hits MMA's chandi, animals emerge startled at noise. (E) Chandi @ slants (H8)
7. @ ME batho in pool, hear baby cry, recover her (E). MMA rears SD in WTKB.
8. @ MMA invites attempt to correct slant. (H) @ Batak rajas and MW try but fail. SR and L hear noise, SR wishes to investigate, L unwilling, SR asks L to lull him to sleep, L himself sleeps, SR steals off, meets and asks MW. SR tries, fails, returns to L, weeps and asks help. L tells SR to tread on base of pillar. L ascends, dislodges arrow (E) @ correcting slant (H). @ Others claim success. (E) MMA orders shooting @ seven (E) palms on naga. SR has already set off, hears noise (=I dup.) Asks L's help. (No inquiry to MW). @ L explains (=B) SR succeeds. (E) Others claim success. @ MMA orders SR and MW to compete in building chandi. SR wins creating chandi by tapping ground thrice. MMA orders all

to pick out SD in vat. (=B) SR succeeds (B). @ MMA allows return (=E) house. (E)

10. @ TP Jarum Semuchuk gives birth to KB (=G). Restored (G).
DSM spits (=A) Tells him to visit Bali, (No m/o three drops. Named only HKP OMR.) @ and enter Bali's service (C). HKP is too strong.
@ DSM advises reduction by picking teeth with komunchup. (B) HKP arrives in @ Pantai Bali. (F14)

11. @ Arrive at pool (=H) TP Jarum Semuchuk pregnant. (H) MW becomes gbd. @ seen by SD (=C) sets off. (gbd becomes half MW.)
(C) Bota assumes form of old man, asks SD for sirih. @ SD passes it through barrier, is seized (C). MW receives SD from bota, flies off. SR and L pursue.

11.a. Jentayu bars way (=A) takes SD to L'puri. @ SR meets Jentayu (=B) dies. (B)

13. @ HKP enters Bali's service (C10) but due to Bali's tyranny, flees. @ HKP meets SR (=G). Orders acknowledgement as son.
(Treads on SR) (G). SR agrees. Eat from one leaf which L divides.

14. @ Raja Sipa and Lang Gelanggi (=C) AA chases gardener. (No mention of looking for water, or name of land.) (C) @ Pak Putat (E) reports to Bali who orders Sag. @ Sag fights AA (=B) hurls Sag. (No m/o 7 days, sea and air battle or hantu) (B). @ Lands in jati java tree (E).

14.a. @ Sag weeps (=G) Bali fellow pupil. (No mention of L's advice) (G). Sag fights Bali. (=A) Bali dies. (No mention of HKP, battle in air; SR gives Sag red thread, Bali shoots back arrow.) @ PA, A and LL are Bali's servants. (E)

16. HKP, LL and Sag build causeway. HKP catches rocks from Sag in mouth and tail quarrel. L makes peace. @ TPI attacks causeway (=B) HKP returns to SR. [HKP collides with @ paub janggi (G), no whirlpool. @ TPI d/o SB.(B)] (E). @ MBS divines

(=G) enters SR's service (G) taking oath. MBS states MW cannot touch SD. SR disbelieves, @ becomes angry (=B24) bright and clear. MBS walks back to SR's camp, is reconciled with SR. (B24)

17. HKP goes to L'puri, @ sees SD (=B) tail alight. (HKP beaten in mortar) (B). @ Asks SD's advice. SD advises asking MIA. (D) @ HKP asks MIA (=B) extinguished (B).

28. @ MW borrows sword Mani Madu Madang Bersila from EG. Sword must be sharpened at hills and estuaries. MW becomes beautiful woman, distracts MW causing failure. (C27) EG orders peace and SD [c] returned to SR. SR declares MW must be dealt with. SR and L battle with MW. MW is shot. @ HKP places hill on body. (B)

(J) Ismail, Pengkalen Chensal, Baohok. 30

2. Maharaja Dewa (corrected from BG) invites devas to set off to amuse themselves. @ During absence, Dewa Chak interferes with M.Dewa's wife. Dewas return, (F) boat Chak's head which swells into @ seven heads (B5). @ Hurlled to earth, lands in L'puri. (D)
4. @ SR, originating from Bismu, born to Mandugari, (B) SM's wife. @ SR studies under MMA (=I) Truth revealed (No mention of lat) (I).
5. MW becomes ruler of L'puri. Copulates with @ golibis bird, (G26) eel and elephant, resulting in sons @ Putaran Bolut, (B) s/o eel and @ Sumbu Badung s/o elephant (B29).
6. SM has two wives; (A4) Mandugari and Mdk. MW asks for Mdk. @ SM complies (=B) Mdk creates replica also named Mdk. [@ Mdk asks for postponement (B)] (E). Mdk places own embryo in replica. MW takes replica.
7. @ SD born to Mdk (=D) MMA rears her. (No m/o jar.) (D).
8. @ MMA plants seven palms, jin below becoming naga (=G) Many princes come. (G) @ SR already present. (F) @ L explains (=B) SR succeeds. MMA places SD in vat (=B) SR succeeds (B) @ SR weds SD (=E) pool and house (E).
10. @ Anjani (B) gives birth to KB - first named Kera Mas. Hungry, @ attempts to eat sun (=C) Restored. DSM places star in HKP's mouth. (C) HKP descends @ and rests in ru (H).
11. @ Arrive at pool (=B) Anjani pregnant (No mention of beads, trap or time) (D). Anjani is a bidadari.
- 11.a. MW takes form of beautiful woman, seduces SR. SR drives out SD. MW then abducts SD. [J knows of gbd, but does not perform it.]
12. @ Returning (B), MW and Mdk pass over Bali's palace; @

captured but later released.(B) (ppt.)

13. @ SR sleeps (=F) HKP descends, (F) explains, acknowledged.
14. [J states AA and Raja Bali is a different tale.]
15. SR gathers together many followers, including PA, s/o Bali.
16. The causeway is built. @ MMS divines (=G) enters SR's service.
 (G). @ HKP sees TPI attack (=D) HKP returns to SR. (D) @ HI born
 (C).
17. HKP goes to L'puri to see SD, SD recognises him. HKP returns
 and reports to SR.
- 17.a. @ HKP ruins MW's crops (=B) City burnt (B). Tail alight,
 meets old man who advises him to place tail in mouth.
26. RL seeks revenge, uses s.i.m. on SR's @ away (C) @ which HKP
 has swallowed (B). Returns with SR intending to boil him. HI
 enters RL's service. HKP follows, assumes form of @ gold carpling
 (D), weighed, scale breaks, @ emerges (B) and rescues SR.
28. SR battles with MW, kills him. @ Hill placed on MW (B). SR
 recovers SD.

(K) Yusuf, Kedai Buluh, Kuala Trongganu, 36.

2. @ Dewa Bismu (C) and Notok study under Henek Telunjuk Basi but Notok treated as servant by others. Notok complains to Henek, is given iron pointer, causes conflagration. Bismu, assuming form of woman, recovers pointer, points it at Notok who faints, and returns it to Henek. Notok seeks revenge, @ assumes form of lizard (=A) intimate with SD, and departs. Bismu returns, truth revealed. @ Complains to Henek who is aware of Notok's guilt (F). Henek intends reincarnation of SD. Calls dewas, inquires which wish to follow Bismu, and which Notok. Latter are cursed with ugly form, descend to earth.
3. @ Anjani d/o MRK.(C) @ Wife dies. Marries new wife.(F) Sparrows have nested in MRK's beard. Wife adulterous with DSM and DCB. Birds and Anjani inform @ MRK who, trusting wife, curses Anjani. (C)
4. SR s/o Patangan Dewi and SM of Sertapura.
- 4.a. @ SM creates L from doreday (D) @ as companion for SR (F).
5. Notok, now MW, @ has seven heads (B). Copulates with animals.
6. @ MMA in WTKB. MMA ploughs land, (A7) killing snake's child. Snake vomits in MMA's milk but white frog jumps into milk to save MMA, and drowns. Restored by MMA who discovers truth and creates woman, Nang Mutu Kiri from frog. Gives her as wife to MW. [c]
Sparrows, sent by SM, at this time named S. Rahman, make din in [d]
MW's palace and refuse to leave. MW's wife says he cannot even frighten away birds. MW, ashamed, determines to take Patangan Dewi. Assumes form of green fly. Recognised by SM, MW reverts. @ asks for SM's wife (=C) SM returns. [No mention of goat or how SM gains entry. P. Dewi informs SM that @ MW cannot touch Mdk due

to heat.(E9) @ SW then decides (F) to sleep with Mdk] (C).

7. MW drives out Mdk as she is pregnant. Gives birth to SD,
ties her in cloth and leaves her on pandanus leaf. Returns to L'puri.
 -[Another version: Mdk barren, given sixih by MW. @ Gives birth
 (=C) Drifts to WTKB (C). MMA netting fish] @ MMA hears baby cry (I).
 @ EE find her. (G) Reared in vat.
8. MMA plants chandi pillar, and 40 palms on naga's back. @ MMA
 invites MW (C) @ and other rajas (D) to uproot chandi, but all fail.
 MMA asks for SR's sons, takes @ Chatardan (G) and @ Hedang Sah.(F)
 @ Come to three forks (=B) Third, (not second) with snake, takes
 40 days. (Second has lion) (B). Boys frightened @ MMA disgusted
 (=B) Asks for SR. (B) SR kills three creatures.
- 8.a. Arrive at vat, L secretly uproots chandi but replants it
telling EE to say nothing. SR succeeds. Attempts to shoot palms.
 @ L explains (=B) Succeeds. (B). @ MMA sets off to invite rajas
 to feast (=D) Set off.(D) MMA returns, angry, permits MW to
abduct SD.
- 9.+ Izrakil, a devil, descends to earth, and serves MW as PK. Izrakil
was not aware of existence of God and believed he had created world.
10. Monkey born to @ Anjani. Eats mango, shouts for more. Anjani
 states sun is mango (=C) Restored by DSM (C) who informs of
 parentage and advises going to Paklan. En route, @ HKP meets
three of MW's soldiers who fear to approach him. HKP enters Bali's
 service. (C)
11. MW creates pool. @ SR etc. arrive at pool (=C) On MMA's
 advice, (C) L shoots them down, fall in muddy water, Restored but
naked. SR angry. @ SR aborts SD (=B) Anjani pregnant.(B)
- 11.a. @ MW calls Kilat Lang Bayu (?) or Siti Mayang (ppt.) (=B)
 Fruit in jungle. (No mention of throat cutting or taking turns)
 (B). SMY attacks SD, takes form of bota. SD informs L. SR

returns, informed by L, @ SR cuts off SMY's arm (B) for hitting SD. With magic formula, MW causes SD to desire meat of gbd. SR searching. MW becomes gbd @ seen by SD (=B) sets off (E). Deer turns back (=A) asks SD for @ light (=E) Strips of clothing make trail (E). Kera Pianung of Gunung Mas bars way, fights MW but defeated. Jentayu bars way (=A) takes SD to L'puri, places SD in Kota Batu. @ SR and L follow trail (C), @ meet Kera Pianung (two brothers) who enter SR's service as temporary astrologers. (A15) @ Meet an egret already with long neck (C) and two bald birds who [j] ask SR for feathers. Granted by SR. @ Meet Jentayu (=B) Dies (E).

12. Dawa gave wife, Hang Ko'2 to Bali and ordered him, under threat of course to take Hang Karaz to Piah Sokit (i.e. Sag, but PS more common.) Bali takes both (See also K14).

13. PA, LL and HKP climb into @ xu (B) under which are SR and L. HKP throws down @ leaves (D). L shoots but HKP grabs arrow. @ L weeps, tears fall on SR who becomes angry (F). @ SR curses leaves shredding them. (E14) HKP descends, returns arrow and enters SR's service.

13.a. SR orders HKP to see SD. (A17) @ HKP asks to see hair tuft in (E26) SR's throat. Acknowledge each other. Eat from one leaf.

14. Saladang Amok s/o MW and TP Hantu Kayu, marries buffalo cow. Kills sons (= A) Ants advise fighting Bali. (No m/o suspicion, D4, roots or bamboo) Ants gnaw horns but do not direct him. @ Mother asks D4 to help son against Bali. (C) Wades sea. TPI advises against running amok. Breaks havoc in Bali's garden. @ Bali fights him, then in cave (=C) Piah Sokit lands in bunut tree (C). @ LL Bali's servants, (E) PA, his son. @ Embryo had been transplanted into ewe (A12). They flee. CHKP also flees (I13).

14.a. @ SR thirsty (=C) Piah S. asks help. (No mention of SR angry) (C). Piah S fights Bali. (=A) Bali dies. (White cloth.

Bali takes arrow to Raja Naga, BG and NNA to seek owner. No mention of HKP, battle in air.)

15. See K11.

16. @ MW dreams of white and black vultures fighting. Latter defeated. MBS interprets (=B) MW the black one.(B) MW angry orders Pak Kodir and Pak Dinan to drown MBS. MBS supported by Fish. SR, Fishing, sees MBS, SR restores him. MBS states he is MW's @ older (B5) brother and takes oath of fealty.

16.a. HKP building causeway, quarrels with LL as latter catch rocks with feet. SR makes peace. @ Jin Pari Hantu Laut (B26) quarrels with HKP due to causeway. Fish attack causeway. HKP descends @ sees TPI (=D) Returns to SR. (TPI RL's sister)(D). TF Nang Dawa dances in fire due to curse by BG. HKP extinguishes fire by squirting with water, marries her, resulting in son Siamang Udara. MW orders three bota warriors to create pool, shelter and hill and hide below. HKP, L'bat and PA extend tails into pool, tails enter bota's nostrils below. Two killed. Survivor reports to MW.

17. HKP goes to see SD. @ SD does not wish to be rescued by HKP as he is a monkey. (C)

17.a. HKP @ again (J) goes to L'puri. @ Takes form of small monkey, (B) uproots mangos. @ MW orders arrest (=B) City burnt (B).

21. See K27.

22. MW summons Mangga Marur. Fights @ at night (P23). HKP volunteers but SR disapproves as @ HKP is not a ruling (A29) prince. @ L fights, kills GN with arrow. (B)

24. MW summons MN; fights L, pierced by L's arrow but cured by suckling at mother's breast. This occurs twice. MN descends into @ Sea of Pize (A29), borrows serpent arrow @ from Sepit Raja Naga (D).

- 24.a. MBS warns L will die. @ SR angry (=B) HKP finds MBS who restores all. (B) L fights MN who is pierced, @ and, unable to suck, (F) dies.
26. @ Raja Belut (=F) kills Raja Belut (MRK, not old man. No m/o RL) (F).
- 26.a. RL, @ with FK and Fdn (F) descend under earth. HI s/o TFI follower of RL. @ RL takes monkey form and overhears (=F). Using s.i.m., (F) RL abducts SR [or K & S] intending to boil him. HKP follows, @ drinks water, fights HI; relationship discovered. (E) HI draws map on wood. @ Sees scales (=C) Breaks (C) but unmolested due to FK's intervention. HKP rescues SR, fights and kills RL.
27. MN summons MRK. MBS divines (=A) Makes proposal @ to uproot tree (=D) HKP rescues Piah S, [@ jati tunggal tree (E)](D) kicks MRK, @ who faints. (F) @ From Sang Senchon (EG), MRK borrows spear Maha Kasat (C) @ to be sharpened at seven hills, capes and estuaries. (B)
- 27.a. @ While MRK is at work, HKP removes hill and cape. Thus MRK's work incomplete. (B) @ MBS warns (=C) bright and clear. [@ warns L will die (dup.K24)] L hit by MRK's spear which becomes tree. (C) SR weeps. @ MBS asks HKP to fetch plant from Bukit Mahabiru, two fowls from MN's coop and MN's pillow stone (B24). @ HKP returns with hill. L restored, tree reverts to spear (C). @ MRK in clouds (=E) Head caught by HKP (E).
28. @ MN comes out to fight SR (=B) Informs of MN's soul, (B) a fish in bottle. HKP, Piah S and @ L'bat (F) feign to seek refuge with MNA, steal soul vessel. Quarrel over @ fruit (F), HKP chases L'bat and Piah S. who return with soul. @ MNA takes HKP to MN. Enters MN's service (D). HKP with FK and Fdn sets out to fight SR. MBS divines (=A) SR's army led by L'bat who is defeated. HKP advises MN to send out whole army. @ MN marries

HKP to GM's widow, (B) @ resulting in son (A29) @ Van Manuk Andera
Chengkuman (C10). Battle commences, HKP goes over to SR, He
 smashes NW's soul vessel, @ places hill on NW, (B) SD rescued.
 @ MBS made ruler of L'puri (A29).

29. Savi Suang, Sana Tasa, Song Kasa of Pelengan Chohaya go to L'puri,
 depose MBS, cut up his body, place him @ in jar. (B) Van Andera
 informs SR. SR attacks, defeats enemy.

29.+ @ Pedang Wana summoned by NW. Given feast, then asked to fight.
 Sln. (C)

(L) Kuda, Mengabang Teliput, Trengganu, +50

2. Nonok Sang Kaki Bentala Guru holds SYT's heirlooms: @ iron pointer, (K) @ spear "Kersat" (K27) and arrow. @ Bisnu and Notok study under BG. (K) Another student, TP War Sida, loves Bisnu. BG marries them and gives them naga palace. Notok asks BG for wife, refused. Dewas descend to Bukit Naga Sari, see naga sari [n] tree slanting. Notok is @ able to correct slant (H8) @ and granted iron pointer by BG. Notok threatens dewas. Bisnu (=K) recovers pointer (K) by asking Notok to dance causing him to point at himself. @ Notok faints (=K) BG aware of guilt. (K) BG, Bisnu and wife, ashamed. BG shoots arrow to earth, causing fire. Hurls Bisnu and wife into fire. Become ashes which BG recovers. Notok flees, descends to earth.
- 2.a. @ BG throws (E) Bisnu's ashes into SM's wife's mouth and TP War Sida's @ into MW's wife's mouth. (A7) SM descended from Botara Sepang and B. Lembang, dewa brothers.
3. Birds nest in sage's beard (=A). Turned back to sandalwood. [No mention of 40 years, reason for quarrel, magic words, bathing children, Gunung Angin, abandoning asceticism; @ Anchani or Mashat, daughter's name (B).]
4. Kdk, @ SM's wife, (J6) @ originated from dirt off dewas' bodies (A6) Kdk pregnant, gives birth to SR.
- 4.a. @ L created by dewa in cave. Adopted by SM. (B)
5. Notok arrives at Gunung Berani, does asceticism @ head downwards over fire (C) to gain greater power than BG. Jibrail appears, asks MW's wish, is told of desire for power, asks God to grant this, but MW must promise not to emulate SYT. MW arrives at coast. Tests strength by lifting ship.

- 5.a. MW marries various animals.
6. © Naga sari again slants. BM, called by BG, corrects slant.
(dup.L2) MW states desire for © Raja Bali's wife. (M14) Her origin:
© A sage poisons MMA's milk (=K) Gives her as wife to Raja Bali
(May not Nang) (K).
- 6.a. © BG orders Bali to give wife to MW. Complies. (M12) MW
marries her.
7. © NM Kiri gives birth (=C). Drifts to WTKB, (No -/o iron) (C).
Buries itself in ground. MMA ploughs, finds it. (Other version:
Recovers her from sea.) Calls BE, find SD, rear her.
8. © MMA plants arrow (=K) All fail. [Arrow (A) not chandi. Bali
also comes.] (K) MW selfishly asks for 40 days postponement to
do asceticism. MMA refuses, invites SR's sons, SM gives Semarden
and © Medang Sah (K).
- 8.a. Come to three forks © Boys afraid (=K) SR succeeds (K). © SR
unable to pull out arrow. L states jin is holding it, uses magic
formula, (E) © uproots it but replaces it. SR now succeeds (=K).
SR and SD set off but L remains. (MMA leaves to gather fruit) (K)
MMA returns, is furious (=A) encounter trouble. © Warns L of
pool (B). L sets off and joins SR.
9. © Ejanil, refusing to do obeisance to Adam, is turned into a
devil by God. (K) He receives three names in turn: SYT, SY Tinggaal
and Si Alam Tinggaal. SYT twice asks God to grant him offspring. God
creates dewas 1 kati 9999. SYT eventually © tires (D) of being
ruler, appoints BG deputy and Herada minister. After some time,
piqued at loss of limelight, SYT takes funnel from wall. Fire
gushes forth. Half kayangan burnt and part collapses with BG and
SYT. God angry, orders Jibrail to reinstate BG, leaving SYT in
jail below. God decrees burning of jail. © SYT's skin burnt black

(D). Gustu dewa fluid descends to cool him. Names himself Semar.
 Bathes in pool on Bukit Naga Sari. Being is created from body dirt.
 Names him Turas. They go to Kolantan. Semar becomes PD.
Arrive in Trengganu, @ named PK and companion PDn. (K)

10. @ Anchani gives birth to monkey. Asks her about parentage.
 Informs him. (B) Advises him to eat red fruit. She suggests he
go to Pakian. She names him HKP (or Amang Kapiwara in Java).
Gives him chemara and ohita. HKP meets DSM, tries to eat sun but
 DSM only @ allows him to swallow hot air (B). Burnt leaving one
 white @ brass (E) hair. @ Falls into sea, restored by Sepit
 Raja Naga (B29). @ HKP still hot, SB advises him to pick teeth
 with kemunchup (B). @ HKP meets two of Bali's soldiers, forces them
to direct him (C). In Pakian, Bota Tawaidang, with 40 followers on
arms who defecate everywhere, causes great trouble. Twice Bali is
worsted by bota. HKP defeated three times. HKP remembers ohita,
causes tail to become trap, captures bota, hurls it into sea. [e]

11. @ Arrive at pool (=K) Anchani pregnant. [@ L also advised
 to plant corn (B). No mention of nakedness or SR angry](K). @
 Pool not created by MW. (F) MW goes to MMA, offends him. MMA
curse MW.

11.a. @ MW becomes old man (=B) MW asks SD (No mention of SD's
 accusation) (B) @ for light (=E) Tears off strips of skirt (E).
 @ MW able (=F) lose power (F). Jentayu bare way (=A) in wing
 pit. MW asks what he fears and Jentayu states SD's ring. MW
hurls ring at wingpit. Jentayu falls but, placing ring in mouth,
 stays alive. SR meets him, @ restores him (G). @ MW takes SD
 (=D) touch SD (D), places her in cave.

12. (See L6) BG replaces Bali's wife @ giving him both Nakaran
and Nakakan (K). @ Bali aborts NM Kiri, places embryo in black
ewe, (H) resulting in Anggada.

13. @ HKP and PA climb tree (=K) grabs arrow. L curses leaves shredding them. Sees HKP, then weeps (=K) SR angry. L points, SR threatens HKP who descends (=K) SR's service. (K) Bat from one leaf. SR acknowledges HKP as son.
14. @ Awang Jidin, buffalo, has wife. (=G) Ruins Bali's garden. (D4 in hooves) (G). @ Soldiers fight him (F). @ Bali fights (=K) Lands in tree. (Hantu of buffalo) PA and HKP flee (K)
- 14.a. @ SR thirsty (=K) Pish S. asks help. (No m/o error. SR merely finds him in tree). Pish S. (K)@fights Bali (=D) Bali dies. [@ Red (I) cloth](D). HKP and Pish S offered blood instead but in vain.
15. Sab, Tilam, Chupi and his sons Lobat and Lobet, meet SR and enter his service. @ All these had barred MW's way (K11). Camp made.
16. @ MW dreams (=K) MW angry, (K) sets him adrift; MBS enters SR's service. Causeway built. Fish attack. @ HKP traps fish with tail (D). @ Sees TPI (=D) Returns to SR. (D) @ HI born to TPI. (C) @ MW orders three warriors to build shelter and hide below (=K) reports to MW (K). See also L 17.
17. Pish S. orders HKP to see SD. PA also goes? @ HKP encounters Jin Pari Hantu Laut, they fight, HKP smashes a bottle in Jin's mouth, killing him. Jin MW's follower. TP Nang Dewa (=K16) son, Hanuman Siamang. (No mention of DG) (K16). @ HKP meets TP Sori Pati, a bald bird. HKP spits, causing feathers to appear (K11). @ Arrives in L'puri (=G) SR to rescue her (C). HKP returns to TP Nang Dewa, considers. @ Goes again. (=K) small monkey (K). @ Uproots crops (=E) extinguished. (No m/o seven seas) (E).
22. @ MW summons Mengge Masur. L fights him. GM pierced. (K).

Soul vessel with Jin Pari Hantu Laut (Different being from L17?).

© HKP kills Jin at Tanjung Sura Negara, obtains vessel. GM dies when vessel smashed. (E)

24. © MW summons MN (=K) Dies. (K) (ppt)

26. © RL descends below earth (=K) kills RL. [No m/o FK and JDa who are now SR's servants; No m/o drinking, wood] (K). (ppt)

27. © MW summons MBK (=K) and estuaries. (Machang tauhid tree, not jati) (K). © HKP becomes vulture, PA carcass, follow MBK (D) © who cannot complete work (=K) Head caught by HKP. (No mention of fowls, Mahabiru.) (K) (ppt)

28. © MW comes out (=K) places hill on MW. [© Henek Naktawali, (F) not MMA; HKP marries © MN's (B) widow resulting in son Wan Andera Changkuman] (K) (ppt).

29. © Bota Bismu, (B5) s/o MW impales MBS now ruler of L'puri. MBS orders © Wan Andera (K) to inform SR. © Meets HI (=C) learn identity. Meets SR who states HKP is doing asceticism. Seeks HKP (=C) learn identity (C). SR sends K and S with army against L'puri. Raja Naswan supports Bota Bismu. Both slain.

(H) Isahak, Tasek, Yala. + 40

2. @ Sang Alam Tunggal (L9), @ chief of dewas, intends descending to earth and serving Bota Nor Tu (A9). Turban becomes EG; gap becomes DB and TP Jerijit, thus @ siblings. (H) Body hair becomes 12 dewas.[o] DB teaches. @ S Alam T becomes ugly old man, serves Nor Tu.(A9) @ Nor Tu inquires best teacher for son. (A5) SAT replies DB, takes son, @ Achak to kayangan. (D) DB teaches him. Achak becomes white lizard (=A) Reverts to true form and returns home. [No mention of smell; DB's @ sister (H) not wife]. DB returns (=A) culprit is Achak. DB pursues Achak who, stealing changgal api and abducting DB's sister, descends to earth.
- 2.a. DB distressed. Bentala Omar assumes form of woman, named TP Kutung Nilam, descends, meets and professes love for Achak but postpones consumation for 7 days. BO lulls him to sleep, reverts, recovers changgal and TP Jerijit, wakes Achak and challenges him, names him Gasi NW, returns to DB.
- 2.b. Descendant of EG, @ Dewa Senu, ordered by EG to descend (C) to @ Selurah Tanah Jawa, (A4) Tutia Mendorapura.
4. Senu lonely, sent wife, Anak Bidandari 7 named TP Selindung Daun, by SAT. Has son SM. SM lonely. SAT sends him wife Bidandari Daya Sokma.
- 4.a. SM's mother dies. Senu crowns SM and ascends to kayangan. SM's wife, now @ named TP Selindung Bulan (D) gives birth to SR. After 3 years gives birth to SD. They grow up @ declared love (=B2) half to L'puri. (No mention of stars. SE's grounds, not S'pura.) (B2) SM cannot find SR and SD, @ but finds areca. SM's wife eats it resulting in birth of son, also named SR (B). + @ Umbelical cord becomes arrow (C). +

- 4.b. SR travels on @ arrives at WTKB, becomes MMA's pupil (=F) with SR (F) as he has been informed by MMA's bota students incl. MW's sons of SD's presence.
5. Bota Nor Tu has 40 wives, eldest named TP Sama Daya. Son named Achak. Nor Tu @ places son's soul (B) on Bukit Belavek Gunung Belaga, abode of jin piri. Achak bad character.
- 5.a. Achak copulates with tigress. Nor Tu forbids him to return home and drives him away. (See also N2)
- 5.b. @ Nor Tu dies. (B) SAT ascends to kayangan.
- 5.c. MW's younger brothers are MBS, Raja Sinar Matchari, Tilam, Bali, Siaua [Kel: Sag], Pumba, Lelapat and Lelapet.
7. In L'puri, MW has 7 wives and 39 children. TP Bongsu, youngest @ wife, finds and eats areca. Pregnant 12 months. (B)
- 7.a. MW consults MBS (=A) disaster, MBS bribed with gold by MW's sons to say this. At birth, many omens incl. high tides. MW orders sons to throw her in sea, drifts for seven days. Arrives at WTKB or Wat Legor. @ Found by EE, (G) Eti and Esi. Recovered and reared by MMA at rear of wat.
8. MMA plants @ 7 (B) palms on naga's back.
- 8.a. SR told by L that MW's followers intend asking MMA for SD. SR weeps but agrees to L asking for SD on his behalf. MMA orders contenders to shoot palms but all fail. SR weeps. L reminds SR of MBS. SR summons him with letter on arrow. MBS comes, divines, sees naga, asks SR to tread on head, L on tail and MBS on middle. SR succeeds. Others claim success. SR informs MMA of truth. @ MMA orders chandi building competition. MW uses stone. SR weeps but L builds with bamboo, covers it with coloured paper. SR wins. MW kicks (B) his chandi (A16). MMA postpones 7 days, orders EE etc to make 40 statues. @ Orders all to pick out SD (=I)

succeeds. (I). @ MMA warns (=E) shade (F). Set off leaving
MBS.

9. See N.2. @ SAT (L) descends to serve SM, takes name Hak Soh,
(originally named Etung). Gathers body dirt for 7 days, creates
companion, Samad.

10. See M.1. KB hungry, found and adopted by @ TP Jani (B) who
does asceticism on Bukit Sinar Natahari.

11. SR etc find clear water which MW has treated. Drink, SR and
SD become @ white (E) monkeys. L follows them to Bukit Sinar
Natahari. @ SD gives birth to KB (FIO). @ L goes to MMA (=B)
caught. (B) L takes them to MMA who restores them.

11.a. Set off again. MMA warns of muddy water (?). MW creates
shelter. @ SR sleeps there. (D) MW becomes golden lion. SR
and L hunt it for SD, after making barrier. MW becomes old man,
asks SD for arena, seizes hair and drags her off. Returns to
L'puri, @ cannot touch SD (D), places her under urinal. SR summons
MBS who advises consulting MMA. MMA advises SR to rescue SD himself.
SR weeps, sky darkens, BG notices, calls WS to help SR. WS [k]
arrives, tells MBS to divine. MBS states that only KB s/o SR
can help. SR sends letter to TP Jani.

13. KB, sent by TP Jani, meets SR who does not acknowledge him.
MKP wishes to eat with SR. WS @ reminds SR (=C) L makes channel (C).

14. Pak and Mak Amuk buffaloes. Pak kills all children at birth.
@ Has son secretly (=B) Arrives in Bali's land. (No mention
of once in 3 days, D4, tree roots. AA also kills mother.) (B)
@ Bali, jealous of MW's power, has established separate domain (A3)
AA creates havoc, fights Bali in cave, Bali instructs MBS to
watch (=A) seal entrance. Bali kills AA. Rain enters cave, mixes
with blood and foam, trickles from cave. MBS seals entrance.

Bali kicks open door, finds MBS with @ wife (B), beheads him, hurls head into @ tamarind (B). SR, in quest for knowledge, rests by tree. @ Tears fall on SR (B). @ SR sees head and shoots it down (E). MBS asks SR's help. SR sends letter on arrow to Bali, demanding MBS's body. Bali catches arrow, replies, refusing. SR fights Bali for 7 days and, flagging, shoots and kills Bali. SR joins MBS's head to body. Sets off leaving MBS.

16. Causeway, being built by HKP, attacked by Raja Sinar Matahari, who was banished by MW. @ HKP grabs hill with tail (C), smashes it on attacker. Supply of hills exhausted, HKP asks WS's advice and is told to abandon work and instead leap to L'puri.

16.a. HKP continues building causeway. @ TPI attacks (=G) pursues to Pauh Janggi. (G) @ Meets Nenek Ular Naga who marries him to TPI (B). @ HKP has orgasm, TPI swallows sperm, conceives HI (C). @ Fish rebuild causeway (B).

17. HKP, on WS's advice, @ leaps from SR's hand (C) to L'puri. Sees SD under urinal. Raids mangoes (=A) topsy turvy. HKP informs MW's followers that SD will desire MW if she is imprisoned in bath-house. MBS advises SR to become dove, WS an even uglier old man and L birdlime. MW goes dove, desires it, asks WS's help. Dove snared, asks to be placed near bath-house. @ HKP again ruins crops (=B) Burns MW's hall. (HKP bound with coconut fronds) (B). @ SR reverts, rescues SD. (A28) HKP still alight. WS, L and others cannot help. @ Asks MMA who advises (B) diving into tank of fire. After this, HKP's appearance resembles bats. HKP asks TP Jani. @ She places star in mouth (CLO) extinguishing fire.

28. SR arrives in L'puri, fights MW for 7 years. MW's followers join SR. HKP feigns to serve MW, and to fight SR. HKP discovers location of MW's soul, feigns headache and postpones fighting for

7 days. MN fights C alone, (E) HKP demands soul C from jin pari,
 (122) refused, kicks hill, obtains soul. HKP returns, fights MN,
 vessel smashed. MN dies.

(N) Daud Sein, Pattani. 55.

2. Embryo found and reared by Jin Mercha Singa. Grows into
Serechuk, i.e. MN. @ MN wishes to go to kayangan. (D) Jin hurls
him up with letter asking BG to care for him. @ Dewas illtreat (K)
Serechuk, @ beating his head (=J) 7 heads. (J) @ BG grants him (L)
changgai. Serechuk fights with and points at dewas. They faint,
Dewa @ Sultan Berma (AI) hears of this, complains to BG and @
assumes form of woman, meets Serechuk (=M) recovers changgai, (No
postponement) (N) and places it in volcano, @ fights Serechuk. (D)
No outcome. DS Berma states they will fight for 20 years, returns @
to BG. (L) On DS Berma's request, @ BG turns him into (E) @ areca.
Divides nut which lands in (E) Madupura land of SM s/o Raman s/o
S Chekrawati.
- 2.a. Serechuk descends to earth.
3. @ MRK (C) sleeps. Two honey birds nest in beard, quarrel waking
him, MRK chases them but decides also to marry, orders BE to find
jati wood, creates wife TP Jati, has son MBS, returns to asceticism,
wife adulterous with DSM. MRK returns, informed by MBS, extracts
embryo, hurls it away.
4. @ Mdr, SM's wife finds (D) @ areca, eats it (=E) son, SR. (SM
forbids eating it)(B). SR first named Serejuk. (?)
- 4.a. @ SR playing alone, fires arrow, hits bird which flies off but
falls at WTKB. Arrow embedded in wat (X) jams door. Tok Chi,
ie Mak Inana Kebelat, SD's embroidery teacher, cannot open door.
- 4.b. @ MRK creates L (=F) for SR (F).
5. NW arrives in Kuala Zon, MBS's land. MBS recognises NW on
seeing palm of MN's hand. MBS states he is deputising for father
MRK as ruler.
6. @ NW requests Mdr (=E) Mdk created. (E) @ Mdr allows (=D)

revealing truth (D). MW takes Mdk. MW returns home, informs MBS of new wife.

7. @ SD born (=F) MRK rears SD. [@ case hits MRK's foot (C).]
 (F) [Other version: @ MRK found her when ploughing (L).] SD first named Ahron.

8. @ MRK issues (=E) from vat for SD. All shoot at arrow but fail
 (E). MRK asks for SM's sons, given Chordan and Haridan. @ Come to three forks (=B) Asks for SR. (Second has fierce monkey.
 Choose 40 day? or none?) (B) SR agrees but @ requests companion (E).

- 8.a. SR kills Jekin. Nerada emerges from skin orders SR to bind [k]
it in thread. burn it and cast it away. Arrive at vat. @ L advises SR to call on the arrow. SR then shoots and dislodges it (E). @ MRK orders chandi building (=M) covers it with white cloth. [No mention of weeping, Chandi must be 40 fathoms in 7 days.
 @ SR builds with L's guidance (B).] (M). Others attack SR. MRK orders shooting @ 7 (B) palms on naga. L explains, treads on head and SR on tail. SR shoots, succeeds but MW, covering hole with hand, claims success. @ MMA places SD in vat (=B) succeeds (B). @ SR impatient, sets off with SD but L informs MRK. MRK angry but warns of pool (L).

9. @ SYT does asceticism (E2) on @ Gunung Wana Wanang (B5) on earth. Appearance resembles pig. Vulture, passing, remarks on ugliness.
 Takes form of bent old man, goes to Kuripan, meets Samad, s/o a ponsulu/iman. @ Samad becomes SYT's companion. SYT takes name WS. They enter SM's service. (M)

10. @ KB born to Anjani (B) Unable to feed him (=A) only red ones.
 @ Grasps sun (=C) Restored by DEM (C) who informs him of parentage. [ppt. by Wassein. N first said: Anjani states she is not KB's real

mother. KB, hungry @ advised by Anjani, merely goes to and stays with DSM (D) and then goes to SD in L'puri (M7)].

11. MW confers with @ Jambuwani and Jambuana. (B5) @ MW becomes [1] old man, orders warrior to become gbd (=B) MW asks SD (B) @ for light (C). SD refuses, MW leaves, SR @ shoots deer (C) and returns. @ Arrive at pool (=L) Anjani pregnant. [MW gives seed to L which becomes corn and @ sugar cane (C). SD pregnant before this time. L aborts SD, seed arrives at @ Bukit Kaf (B3) Inderasiri.] (L). @ MW orders two warriors to become two gbd. (=F.dup) asks SD for handkerchief @ having assumed form of woman, (J) @ grabs her arm (C) and flies off. @ SR shoots gbd (F dup.). Jentayu bars way but MW slashes left wing with sword.

12. MW flies with SD over Bali's palace (but no incident!)

13. MKP goes to meet SR, helps himself to rice. SR angry. Relationship discovered.

14. AA s/o @ Raja Supa (C) @ measures footprints with father's (ppt). @ Mother entrusts AA to D4 (C) but they do not enter feet. AA kills father, attacks enthill (=A) Arrives (No mention of Pakian). Fights Bali in @ son (B) and cave. Instructs @ Sigua (B5) to watch (=A) seal entrance. Bali kills AA breaking neck. Sigua sees foam, seals door. @ Bali kicks it open (M) returns, hurls Sigua into cholesti jawa @ tree (B). SR, wishing to know location of SD, shoots arrow into air. Hits Bali who faints. SR meets Bali, pulls out arrow. Bali @ requests SR to take his wife and gives SR his subjects, (B) @ incl. PA and A, and LL. (I) Bali dies.

- 14.a. @ Sigua's tears fall on SR. SR, angry, shoots into tree, sees Sigua (G) who enters SR's service.

16. @ MW dreams of black and white crows fighting. Letter wins. MBS interprets (=B) MW the black crow. [(Crows)(A7)] (B). MBS

set adrift, enters SR's service.

- 16.a. HKP builds causeway @ quarrels with Sigua (I). @ HKP sees TPI attack causeway (=B) marries him to TPI. (No mention of TPI's relationship with R Naga) (B). TPI pregnant with HI.
17. HKP, ordered by SR, goes to see SD, +@ offers to rescue her (=C) SR to rescue her (C)+, is given mango, raids fruit (=A) topsy-turvy. MW condemns him (=A). Tail alight. [SD licks it (?)] @ Asks MRK's help (=B) extinguished (B). (correction)
28. HKP steals @ grindstone, MW's pillow (C) causing him to become weak. The two sides battle but MW's sons do not help MW. L shoots MW. @ Hill placed on body. Antidote is vinegar (B). @ MW's blood becomes mosquitoes and leeches (E11).

(O) Salleh Mak Sal, Bates Cho Had, Pattani. 54

2. Etuk, s/o Dewa Sang Nata, @ originally has smooth head but disliked and illtreated by Dewa 12 (N) who spit at him, due to ugliness. Asks permission of @ SAT (M) to seek revenge. EG and @ dewas battle with him, incl. Dewa Kesokma/ Kerma Yaya who fights 7 days and nights without outcome (N). K Yaya orders him to descend to earth @ where they will continue battle. (N) Etuk descends.
- 2.a. @ On K Yaya's request (N), @ SAT creates areca, divides it. K Yaya enters half. Half falls (B) @ in Tiutia (N) @ Mendarapura and half (B) to @ WTKB, MMA's abode. (I)
4. @ Mdr, SM's wife, eats areca (=B) son SR. (B) @ SR MMA's pupil. MMA creates L from wax as companion for SR (P) @ at SM's request (E).
5. Etuk (MN) marries animals incl. @ eel resulting in son (F) @ named Raja Belut (F), elephant, son named? MN? MN settles in L'puri with @ elder (B) brother MBS.
6. Unable to touch SD (A16), @ NW requests Mdr (=E) creates Mdk. (Mdr asks SM to rub off dirt) (E). NW takes Mdk.
7. @ MMA finds (B) @ areca, (B) @ becomes SD, reared in vat (E).
- 7.a. SD vanishes, becomes mite, enters Mdk's stomach. Mdk has still born child. @ Thrown in sea (N), drifts to WTKB, restored and reared by MMA.
8. @ MMA plants (=H) None succeed. [@ SR already present (F)] (H) @ L explains (=B) SR succeeds. (B). NW objects. @ MMA orders chandi building competition. SR uses bamboo (B) @ covers it with paper. (=H) kicks MMA (N). @ Orders all to pick out (=I) SR succeeds. (I) @ NW threatens. MMA warns of pool (B).
9. @ SYT/SAT banished to earth for refusing to bow to Adam (L). @ Becomes WS. (N)

10. See 011.
11. Arrive at pool (=A) become monkeys. @ SD gives birth to KB (M).
SR copulates with other monkey, resulting in @ Hanuman Tegangga
 (E22). @ L goes to MMA (=B) Restored. (No mention of trap) (B).
KB runs away. @ Pool not creation of MW (F).
- 11.a. @ MW becomes gbd (=F) Asks for (F) water. @ SD passes (=D)
 flies off. Cannot touch SD (D).
- 11.b. MW hearing of SD, comes and takes her from MMA, places her in
 garden.
13. @ SR etc. sleep in shelter made by MW (D11). KB seeks SR.
SR eats with SD. KB arrives, asks to eat with SR. SR makes
 channel in banana leaf.
14. Buffalo kills sons? Footprints? D4? AA fights Bali.
 @ Bali instructs Sigua (=N) Kills AA. (N) @ Rain enters cave,
 dilutes blood. Pale liquid trickles forth (N). @ Sigua (N) @
 seals entrance (=B) Kills Sigua, (No mention of dream) (B). @
 Lands in ohelagi (N). @ Tears fall (=G) Sigua visible (G). Asks
 for help. SR kills Bali.
16. @ MBS advises returning SD. (B) MW sets him adrift. (=N)
 HKP quarrels with Sigua (?) [@ SR finds MBS at causeway (K)] (N).
 @ PA, A and LL also SR's followers. (A14,15) @ HKP has orgasm.
 TPI swallows sperm resulting in HI (G).
17. HKP goes to fight MW, @ uproots crops (=B) City burnt (B).
 @ Tail alight (=F) tail in mouth, (F), the original well.
28. HKP battles with MW. SR arrives. MW dies.

(P) Che Mat Che Long, Pek Bung, Marathiwat. 50

4. SM has two wives Thang Peri, son SR; and Mdr, sons Chator and Chatordan. (G)
- 4.a. @ Lonely (E), SR veeng. @ MMA creates L (=F) for SR (F).
5. In L'puri, MW marries animals.
6. @ MW requests Thang Peri (=E) hands Mdk to MW. [No m/o wife's advice; @ own initiative (F)] (E).
7. SD born to Mdk. MB Suano divines disaster. @ Set adrift in case. Arrives at WTKB (B). @ Found by EE. (G) Reared by MMA.
8. MMA plants @ 7 (B) palms on naga's back. Orders EE to invite @ MW and other rajas (D) and EE to invite SM's sons.
- 8.a. @ Chator and Chatordan are sent. Arrive at two forked road, (C) one @ 7 days (B) with Jekin and Bota Ira Seksa. Other, by sea, 100 days. Frightened, sent home. SR goes, succeeds, killing Jekin etc.
- 8.b. Shooting palms, @ L explains (=D) SR succeeds (B). @ MW seizes arrow, claims (E). @ MMA orders all (=I) SR succeeds. (I) @ MMA warns of pool (B).
9. @ WS and Samad, created from WS's dirt, enter SR's service, (M) Previously in MW's service. (P unsure when they changed sides.)
10. KB born to Dewi @ Jani (H).
- 10.a. KB sees monkey with child, @ asks Jani about father. Jani informs him of parentage (B). KB sets out to seek father.
11. MW orders soldiers to return, creates pool. @ SR etc arrive at pool (=B) caught. (No m/o beads or time) (B). @ L takes them to MMA who restores them (M) @ after he aborts SD (H) @ and hurls seed to Dewi Jani who swallows it. (B)
- 11.a. MW builds shelter. @ MW becomes gbd (=D) SD gone. (No mention

- of fire) (D). Jentayu bare way. Collides with MW, wing broken.
12. MW @ returning (D) with Mdk flies over Bali's palace. Bali defeats MW, takes Mdk. @ MW complains to MMA who recovers Mdk, pregnant (D).
13. KB arrives at @ three forked crossroads (B5), ascends @ Chelagi jawa (M4). @ SR sleeps (=F) KB visible. [@ Chelagi not ru. (M4). @ SR shoots (B).] (F) SR shoots again at HKP who leaps about.
- 13.a. HS orders KB to descend. KB states SR is father. @ SR angry, fights KB. HS discovers star in KB's mouth (G). SR states that if KB is son, he must rescue SD. KB, desiring handsome appearance, sent by HS to MMA who turns him into HKP.
14. AA compared footprints with father's. D4(?). Fights and kills father. Attacks anthill, white ants gnaw horns. Fights Bali in cave. @ Distracts Signa (= B) Signa hurled, (No m/o D4, dream or wife) (B). @ Lands in ru (C). @ Tears fall (=O) asks for help. (No m /o L's advice) (O). SR (?) / Signa (?) kills Bali.
16. SR etc arrive at coast, find MBS. (After MBS divined birth of SD. MW hung MBS in water on hook). MBS enters SR's service. Building causeway, @ HKP quarrels with Signa (N). No P A or A. LL are followers. Fish attack @ HKP sees TPI (=D) Returns to SR (D).
17. HKP goes to L'puri, captured, burnt, tail alight? (Remembers no more).

(Q) Ismail, Bidir, Pattani. 43.

2. @ Kelasah (MN) studies with SR under BG (L). @ MW banished (from kayangan (?)) due to bad conduct (D).
3. Bird nests in @ MMA's (F) heard then becomen woman, TP Chendana. MMA aware of this and marrying her only in dream.
- 3.a. TP Chendana brings daughter to @ MMA (F) who disowns daughter. MMA hurls letter onto hill.
4. @ MMA asks for SR as pupil, creates L (=F) for SR. (F) @ Two roads to wat, near and far (CB). SR chooses farthest but L advises taking nearest. (MMA has created tiger from staff on near road.) SR defeats tiger. Becomes his follower (?). @ SR becomes MMA's pupil (F).
5. MW marries animals.
6. MW marries TP Chendana. MMA's dream wife.
7. TP Chendana gives birth to SD. MW dreams of white and black crows fighting; latter falls. MBS interprets as bad omen. @ SD set adrift (=F) MMA sees her, (F) @ in fish trap (K). Reared by MMA.
8. (See Q4) @ MMA plants (=O) SR succeeds (O). Others claim. @ MMA places SD in vat (=B) succeeds. (B) @ SR weds SD (B). @ MMA warns against pool (B) made by MW (ALL) and @ against eating bananas.
10. @ KB born to MMA's daughter. (C) @ Unable (=N) of parentage (N) HKP sets off.
11. @ Arrive at pool (=J) becomes pregnant. [@ MMA's daughter pregnant (C), no m/o Anjani, or L's asking MMA's advice] (J).
- 11.a. @ SR etc. sleep in shelter (D). @ MW becomes gbd (=O) flies off (O).

12. SM sent wife for Sigua, Bali's elder brother, with Bali.
Bali takes wife, incurs curse.
13. SR etc sleep under tree. @ HKP shakes tree (D). @ SR shoots
at HKP (P) but arrow becomes sweetsats. HKP descends. @ SR fights
him (G). @ L reminds SR (=C) channel with finger (C). @ Examine
stars in each others mouths (G).
14. AA measures footprints, kills other buffaloes, attacks anthill.
Hantu of latter advises going to Bali's land. Ruins Bali's crops.
@ Bali fights AA in cave (=O) Hurls Sigua. [Rain enters @ mixes
with foam (H)] (O). @ Lands in tamarind (B). @ L lulls SR (G).
@ Sigua's tears fall on SR (=P) leaves chred, Sigua visible (F).
Asks help. SR shoots Bali who catches arrow, surrenders himself
to SR, drops arrow, pierced, dies.
15. HKP meets two black monkeys, PA and L'bat. Fight with HKP,
defeated and enter SR's service.
16. Build causeway. L'bat and @ PA (O) quarrel with HKP due to
HKP's (?) use of feet to catch rocks. HKP continues alone.
@ Sees TPT (=D) returns to SR (D). HW's flagpole breaks in [k]
three. MBS divines, @ advises returning SD, (B) set adrift,
found at causeway. Restored enters SR's service.
17. HKP goes to L'puri, sees SD, given mango, ruins crops,
captured, placed below cauldron, @ Bind his body (=A) Tail alight.
@ Asks help (=B) extinguished (B). Returns to SR.
28. SR fights with HW. @ flees, (E) then falls into a crevice.

(R) Abu, Bukit Torok, Selama, Perak. + 50

4. SR s/o SM (ppt.) @ L created from wax (O).
5. Maharaja Dewana ruler of L'puri.
7. SD born. @ Astrologers, (H) incl. Abu Senam and Sigua, @ who is in MW's service (M5), divine. All but Sigua advise disposing of SD. SD intentionally buried in Mskl's field @ in case (B) (or set adrift). While EE ploughing, @ found by EE (=G) reared in WTKB. (G)
8. @ Mskl. plants (=B) fail (No m/o 16 years) (B). SR invited, negotiates 3 roads. After failing, @ L explains (=B) succeeds (B). @ Mskl orders dislodging of arrow. SR succeeds (E). @ Mskl places SD (=B) succeeds (B). @ Mskl warns (=E) sleeping indoors (E).
- 9 + Pak Pedokok and @ Samad (M), Dewana's servants, are not ordinary mortals, having great tush.
10. Dewa @ finds and adopts HKP. (M)
11. @ Arrive at pool (=B) hurls embryo into air. (No mention of beads or time) (B)
- 11.a. @ MW becomes gbd (=F) Flies off (F).
13. HKP meets SR. Eat from one leaf which L divides.
14. D4 enter hooves of buffalo. Latter fights Bali in cave.
@ Leaves instructions (=B) tamarind. [No mention of dream, @ Sigua not Sag. (N)] (B). @ Tears fall (=P) SR kills Bali (P). At Sigua's request, SR restores Bali who enters SR's service.
15. Lepet and @ Raja Chupu (L) enter SR's service.
16. Building causeway, other monkeys quarrel with HKP due to HKP's crude methods. @ Raja Ikan (female) (C) attacks causeway. @ HKP sees her (=D) returns to SR (D).
17. @ HKP uproots (=B) extinguished (No m/o diving in oceans) (B).
26. MW asks help of Raja Buni (Kel: RL). R Buni makes s.i.m.

© HKP places cauldron over SR (E). © Overhearing (=F) Using s.i.m.
 (F). Kidnaps SR and L. © Leaves L on hill near place sun rises.
 (B) Intends boiling SR. © HKP attempts to stop sun from rising
 (B24). Dewa Netahari states this impossible. Sun therefore
shrouded. HKP rescues SR and L. Weighing (?)

28. HKP and army fight MW's army. SD rescued.

28.a. HKP again fights MW. MW © flees. (E).

(S) Nat Rahim, Sungai Bayor, Selama, Perak. +50

4. @ L created from wax (O) (or from SR's body dirt).
5. @ M. Dewana (R) lives in Langkawi (All). Brothers are MBK, [n] Nak Nujum (=MBS) and @ Bali (N).
7. MW has daughter. Consults his brothers, the @ 7 astrologers (H). MBK states child cursed. @ Fedokok and Samad (R9) @ bury her. While EE ploughing (=R) in WTKB (R).
8. Makl plants @ 7 (B) palms not on naga. @ Invites MW and others incl. Bali (L) to shoot but all fail. SR and L come, L treads on tail, SR on head of a magic naga and SR succeeds after failing once. @ SR married to SD (E) and runs off with her.
10. @ Dewa Angin rears HKP (R).
11. @ Arrive at pool (=O) gives birth to HKP. (O) SD gives him to @ Dewa (R) Angin.
- 11.a. @ L asks help from (B) @ Sigua, (M5) @ SR's uncle. They make trap, catch SR and SD, toss them in muddy water restoring them (B).
13. @ HKP approaches SR (=G) fights HKP (G). @ L and Sigua remind SR (C). SR acknowledges HKP as son ...
27. @ SR fights MBK (H)

(T) Saud, Sungai Bayor, Selama, Perak. 60

4. SR s/o Merat Maling.
- 4.a. Merat Maling's wife in WTKB. @ Goes to bathe (=D) given name L. [@ MMA, not SM, creates L from wax (O)] (D).
7. @ H Devana (R) has daughter. @ Astrologers, (H) Nabu Sena, NW's younger brother (A5) and @ Pedokok and Samad (S), see bad omen. Set adrift in @ case, (B) found by MMA with Tok Peran Bone/Hutan. reared. Named Na Fra'on @ Na Sida (L2) i.e. SD.
8. MMA plants @ 7 (B) palms on naga.
- 8.a. @ MMA orders dislodging arrow. (E) NW succeeds but fails to shoot palms. @ Postponed 7 days. (H) SR and L come. SR fails. @ L explains (=B) succeeds. Places SD in vat (=B) succeeds (B). @ MMA allows (=E) and house (E).
11. @ SR etc sleep in shelter (D). @ NW becomes gbd. (=D) flies off. (No mention of fire or flower. SD gives alms) (D). @ SD makes trail with clothing (C).
14. @ Mad buffalo fights Bali in cave (=P) lands in (P) @ ohelagi (H). @ SR shoots into tree, shreds leaves finding Sigua (P). Enters SR's service ...

(U) Rejab, Alor Setar, Kedah. 86.

4. SR and L s/o SM (ppt.) but of different mothers.
5. @ Raja Besar ruler of L'puri / @ Langkawi. (S) @ Dies, leaving sons (B) @ Maharaja Dewana (R), and Torung / Pak Pipok, @ Serigua and Raja Bali (N). @ Dewana has 7 heads (B).
7. Mdk (ppt.) MW's wife, has child. @ Orders brothers to divine (S). @ Child has good fortune (B) but will bring disaster. @ Mdk prevents MW from killing SD (F). @ SD set adrift in iron cage (C). MMA / Mahasikul, who lives in Jitra, sees cage, orders @ Edi (N) and Hkong to recover it but it drifts and @ MMA himself recovers it. (C) SD found and reared.
8. MMA plants @ flagstaff (K). After some years 44 princes ask for SD's hand. Dewana also comes. @ MMA orders them to uproot pole but all fail (K). MMA visits SM.
- 8.a. MMA divines SR is SD's match. Takes SR. Come to three roads: one month with jin, @ three, (F) with ogre and @ 3 years, safe. SR takes first, kills jin (B) then ogre, arrives at wat, @ uproots pole (K). Others claim. @ MMA plants 7 palms on naga (=O) SR succeeds. [SR weeps. L straightens naga by stamping on its tail] (O). Others claim @ MMA postpones (=N) SR succeeds. (MMA makes 44 statues. When others choose statues, latter become women) (N). @ SR weds SD (=E) and house (E).
- 9.+ Edi originates from @ Sang Alam Tunggal (N).
10. See U11.
11. @ SR asks for water (=B) Restored (No mention of beads or time). (B) @ Rest in shelter (D). @ MW becomes ghd (=A) barrier round shelter, sets off. @ MW assumes form of female (N) @ flower seller (O6), @ offers flowers to SD. SD emerges, caught and carried off

(D). @ Makes trail with clothing. (C) Jontayu bars way, shot by MW, falls but makes wish to survive until SR arrives. @ SR shoots gbd (C). SR and L follow, meet Jontayu who then dies. @ MW cannot touch SD (D) due to host (B9).

11. a. SR weeps for SD. @ Serigua and Bali divine that they require help from Haduman (M) who is cared for by Prak Pipok (M10) @ SD gave birth to Haduman while a monkey (M). SR etc set off to visit Prak Pipok.

13. SR asks Prak Pipok for Haduman. @ Monkeys all do obeisance to SR. Arrive at coast, (A15) Haduman asks SR to acknowledge him as son, @ SR on L's advice, (=B) banana leaf (B) which L divides.

14. MW calls Pipok, Serigua and Bali who divine that SD d/o MW. MW angry, hurls three of them away. @ Pipok, becoming a monkey, hurled from Lunekawi to Kedah, (A16) @ Serigua lands in tamarind (Q). Bali lands in a mountain crevice. @ Tears fall (=P) Serigua visible, (P) explains. SR shoots at mountain, @ restoring Bali (R).

15. See U13.

16. Haduman and monkeys build causeway. @ Raja Iken (C) attacks causeway. Haduman captures him. @ Raja Iken gives daughter TPI to Had. (B) Had returns to SR. (See also U14, U17.)

17. @ Had and monkeys cross causeway (A16). Had creates havoc to gain entry to SD. @ Monkeys fight MW (A28). SD advises burning city, wraps Had in cloth, soaks it (=A). City burnt. @ Had takes SD to SR (B). Tail alight. @ On SD's advice, Had dips tail in well at Tanjung Timun. (D)

28. Had returns, fights MW who @ flees. (E). Had returns to SR and SD.

(V) Hussein Din, Tunlang, Kedah. 55

2. Rama in kayangan named Pra In.
4. Pram (Rama) s/o Indian ruler. Pram @ asks permission (E) to leave country. Chau lat is Pram's brother. @ They travel, come to abode of Maharisi Ta Poi or MMA (M). @ Tosakenth studies (=F) with Pram (F).
- 5.+ Tos has twelve heads.
7. @ Nang Sida (L2) /SD born. Astrologer divines trouble. Tos orders her set adrift [or/buried (R)]. Ular naga about to bite her, but feeling pity, takes her to wife. @ They bury her. (R) @ ploughing, finds (L) and rears her.
8. MMA plants @ 7 (B) palms on naga's back. @ Asks Tosakenth and Pram to shoot. Tos fails (F). L treads on naga's tail. SR shoots and succeeds.
- 8.a. @ MMA allows (SR) shade. (No mention of house) (E).
- 9.+ Ekeng and @ Tong, SR's servants (H). Pra In is present in former, Isau in latter, (and both are in MMA).
11. Tos waits on road.
- 11.a. Pram etc drink muddy water and are safe. Deer passes them. SD persuades Pram to follow (=A) L ., sets off. Pram states barrier is useless, @ causing it to lose power. Tos then able to capture SD (F). @ Bald gerude bird meets Pram, grants feathers (K). Takes Pram on back to show him lie of land.
13. Hanuman, s/o Pram in kayangan, descends from there and meets Pram under tree. @ He advises building causeway. (A15)
15. Other warriors in Pram's service: @ Pali (R14) and Pa'in his brother.
16. Monkeys building causeway; TPI or Nang Harek attacks; captured and married by Hanuman, after which causeway completed. [1]

17. Pram asks who will fight Tos. Han volunteers, (A28) sets off and fights Tos's army who try to set him alight. @ Han declares if (=B) extinguished. (No m/o oceans) (B).
28. Tos killed. Hanuman rescues SD.

(U) Mat Nor, Jitra, Kedah. 41

4. In land of Luang, ruler Tau Sutin has two wives: elder Kelin Dara, younger Kelin Sohian. Former has four sons: Dara Chang, Dara Chai, Dara Rai, and Dara Noi who has ugly appearance, the youngest. As latter is loved by father, stepmother hates him and by constant false accusations causes him to suffer father's anger. Dara Noi, distressed, leaves land with mother to wander in wilderness. Encounter ogre named Palawan who chases them, captures Kelin Dara who refuses to marry him and is tied out in sun. Dara Noi, alone in distress, faints, dreams of dewa giving him knowledge and power to defeat wild animals. Also dreams of studying under old man in kayangan. Wakes up finding himself alone. [i]
5. In Konaka Lem, or L'puri, Tau Wichit is ruler.
7. Tau Wichit's wife, Kelin Kori Selai has daughter. Astrologer divines trouble. Tau Wichit and wife, pitying child, set her adrift in @ glass case. (B) Perisi Mata Api, @ who worships sun (B5) sees case, orders Aito and Nunoi to recover it. Reared and named Nang Pipat Tat Loi or Puteri Bongsu Hanyut.
8. MMA plants @ iron staff (U). When PT Loi aged 15, proclaims whoever @ uproots staff (U) wins her. Crowds gather but fail. @ MMA orders Aito and Nunoi to invite Tau Sutin's sons (P). Three sons set off, come to three roads, @ first, one day (C) @ with lion (K), second, twenty days has female ogre, @ third, 40 days, safe. Choosing latter, sent home (B). Aito and Nunoi, returning, meet Dara Noi who explains plight. Aito and Nunoi doubt his story but take him to wat. Dara Noi, @ meeting lion, kills it, (K) arrives and @ uproots staff. (U) @ MMA marries him to PT Loi. (E) Dara Noi and wife return to Luang but his father does not receive him. Asking gods' help, Dara Noi assumes handsome form, father

welcomes him. His stepmother again interferes but is driven into
jungle.

11. Tau Wichit, hearing of PT Loi, desires her and with Aitong and
Aikeng goes to MMA and is told of marriage. Tau Wichit follows
to Luang. Tau Wichit becomes old man @ servants becomes two (N)
@ deer, (V) @ one gold one silver (N). PT Loi persuades Dara Noi
to follow [=A (2nd time)] Dara Rai (Kol: L) sets off. (Dara Noi
makes barrier before leaving). Tau Wichit asks for @ alms (B) @
offering flower to PT Loi (U). @ P T Loi passes it (=D) flies
off (D). @ PT Loi makes trail with clothing (C). Finding PT Loi
gone, Dara Noi sets off with Aito and Nanoi, @ find trail, (C) meet
four owls. The male owl chides Dara Noi for neglecting his wife
and boasts of his care for his own wives. Dara Noi curses him. [m]
he becomes blind so that owls never hunt by day. @ Meets egret
who informs him of seeing abduction reflected in water. Granted
long neck by Dara Noi (G).
13. Arrive at abode of Porisi Ten who has three pupils: an ocre,
a black monkey and a white monkey named Nanon or IKP. Porisi
orders Nanon to help, informs Dara Noi that wife is in Konaka Lom.
17. Nanon cannot be killed by Tau Wichit. @ Nanon declares that
if (=B) city burnt. (B) @ Tail alight (=U) tail in 7 wells (U).
28. Arriving in Konaka Lom, Nanon engages in fierce battle with
Tau Wichit and helped by Dara Noi, Aito and Nanoi, @ chases Tau
Wichit to hill. (E) Tau Wichit slashes at Nanon 44 times but in
vain. Mountain is named Gunung Nat Chinchang after this event.
Tau Wichit exhausted.
- 28.a. Nanon returns to PT Loi, informs Tau Wichit he is her father,
@ takes her back to Luang with Dara Noi etc. (A29)

(X) Hussein, Kg. Behru, Podu, Kedah. 40. *

2. Raja Selindung Bulan, the origin of SR, intends descending to earth. There he will meet his bride.
4. In the land of Sabutar, Raja Sekutar has dream, informs three sons and orders them to seek knowledge. They set off, encounter enemy who states she is SD child of SR. Set off again, meet another enemy, ogre named Sinando who assumes beautiful appearance, abducts eldest using s.i.m., taking him into cave. The other two seeking brother, encounter another ogre. SD appears, defeats ogre. Prak Sakam, youngest, informs SD of brother. SD agrees to help, states he is in Gua Singa Baling. Ekeng and Etong are the servants of the brothers and enter cave, defeat guards who inform Raja Ekral. Latter captures Ekeng and Etong. SD enters, defeats Raja Ekral, rescues brother. They set off, sleep under jorai tree. Dowa comes, gives them knowledge and diamond ring. The three brothers request a horse. Then return to palace. Raja Sekutar dies. The middle son marries SD. Prak Sakam, distressed, under jorai. Dowa Laksamana descends, comforts him saying SR will descend that night and orders him to wait for SR. That night, Prak Sakam slips out making an excuse, meets SR who tells him he is female. Prak Sakam becomes female and sleeps with SR. Dowa L gives dream to SR: Prak Sakam's name is TP Semawar. Next day, Prak Sakam quarrels with brother Prak Ekai because former does not admit latter to be his brother. Prak Ekai defeated. SR orders TP Semawar to enter her male envelope to show Prak Ekai. Prak Ekai then orders Sakam/Semawar to marry SR and succeed father.

First narration: Selindung Bulan female. / Prak Suting, Chen

Semut and Prak Ekal c/o Prak Sakam, / In Singa Baling is ogre
 named Haduman, defeated by brothers' warriors. TP Selindung Bulan
 deceived by enemy, sleeps with him; helped by three brothers. Ekal
 marries her, / A dewa states youngest will marry TP SR in kayangan.

* This version is so different from (A-N) that underlining is
 unnecessary. (X) narrated his story twice. The major deviations
 of the first narration are noted.

2. GHERITA KUSI SERAWI

(A. K & S)

SR bathes at pool. MN's ghost becomes old serving maid, persuades SD to draw picture of MN. Immediately SR feels ill. PD and WL perform puteri performance. PD diagnoses evil. SR, a little better, returns. SD, terrified, hides portrait under mattress. Maid disappears. SR lies down, feels great pain, searches, finds portrait. SR enraged, disbelieves SD's story, beats her, orders L to execute her and take her heart. L greatly distressed, takes out SD. Attempts to kill her with sword, arrow and kris, three tries with each, but arm becomes paralysed. Releases SD, who goes to WTKB. Kerga Dewa, ordered by BG, becomes dog. L cuts out dog's heart, shows it to SR who states SD's heart like dog's. Soon SR regrets action, becomes mad. Eventually recovers. Kusi born to SD at WTKB. Leaving him at wart with EE and MKA, SD goes to pool, meets monkey with offspring who criticises SD for leaving child. SD fetches K. MKA sees K missing, creates child from lion's bone. SD returns, truth revealed, SD asks MKA to spare replicas; named Serawi. K & S grow up, persistently inquire about father. SD then informs them (incl. SR green, L red). K & S study under MKA, given arrow, set off to explore on horse. K shoots arrow at "pillar of state" tree. Tree falls, Animals emerge. SR's horse, Kuda Hijeu Jelma Dewa in the care of PD & WL escapes in the confusion, found by K & S. K mounts it. SR orders investigation of commotion. Sag etc report concerning tree. PD and WL meet K & S. K refuses to return horse claiming it is his. SR, informed, orders in turn PD and WL, his captains, and HKP to recover horse and arrest K & S, but in vain; all have their hands tied behind backs by K and only SR able to undo knots, (except PD whose knot loosens

itself). L, ordered by SR, demands horse. K & S do obeisance to L but refuse to return it, and flee. SR goes himself and attempts to capture them but in vain. Chardan and Semardan likewise. SR shoots arrow at K & S three times. Arrow becomes sweetmeats, golden and silver flowers; umbrellas and ruler's regalia. K then allows himself to be captured, telling S to escape and inform SD. K jailed. HKP, ordered to follow S, arrives at wat, discovers SD still alive, does obeisance. Ordered by SD, HKP returns to SR and reveals truth. SR disbelieves, drives out HKP who, weeping, returns to SD. SR regrets, orders captains to recall HKP. They follow to WTKB, see SD, inform SR. SR discovers facts from K, and L admits he spared SD. SR asks K to coax HKP and SD to return. HKP reluctant to leave SD, but returns. SD refuses. SR, weeping, begs pardon of HKP. SR asks three brothers to coax SD. SD refuses all their pleas stating she will return only when SR is dead. SR, advised by L and HKP, feigns death, lies in coffin. SD informed, comes, is seized by SR but escapes into the earth, split by TP Maya Bumi. HKP pursues, seizes SD from Maya Bumi. SD again flees, assuming form of white dove, pursued by HKP as hawk. SD then becomes golden carp, HKP a fish trap; SD then white mouse, HKP a cat; SD swallow, HKP dove. Eventually SD caught, but demands bride-price of a golden hall with 108 pillars (balai seribu), complete with crockery of the dead RL, carpets from kayangan, various cosmetics and clothing. HKP informs SR who agrees. Hall built, other items obtained. SR remarried to SD. K and S also named Lak Juna and Lak Palembang.

B. SR has insomnia. MBS states this due to evil influences of dead botas' blood. Advises ritual bathing. MN's ghost (=A)
 L attempts to kill her (No m/o puteri, merely invocations. SR feels worse after these. SD unable to eradicate picture) with arrow.

L shoots three times (=A 2nd time) umbrellas (at SD not K&S). BG
angry with SR, creates wind and darkness causing L and SD to become
separated. Retara Genga becomes dog (=A) becomes mad (SR reproaches
L for killing SD). SR locked in palace, WL has to act as SD.
 Kusi born (=A) explore on horse. (Monkey also wishes to compare
children. EE see K missing, inform MRK. S created from serai.
Horse created by MRK, named Kuda Kayu. No m/o inquiries). K & S
shoot arrow, food appears. Wishing to see animals, shoot arrow.
Animals emerge. K & S, then see SR's boundary tree. SR's horse
(=A) escapes. Found by K & S who both mount it, leaving Kuda
Kayu. K then shoots tree which falls. Crash restores SR's
sanity. PD and WL investigate noise, meet K & S (=A) orders captains
 to demand (=A) tied behind backs by K. Return to SR and knots unravel
themselves. L goes, is refused. HKP and SR go (=A) in vain. K,
exhausted, captured (=A) SD still alive. K impaled by SR. Faints.
BG angry, orders dewa to recover and restore K, returns him to SD.
 HKP at wat, ordered by SD to return to SR but not to reveal truth.
 Returns, leaks secret. SR disbelieves, drives out HKP, but after
learning truth from L, orders latter to recall HKP. SR goes to
SD who refuses him. SR chases her, SD becomes hen bird, SR the
cock; SD becomes white swallow, SR likewise. SD a flower, SR a
honey bird. SD returns to MRK who advises asking Raja Naga. SD
goes, pursued by SR. Raja Naga orders remarriage with bride-price:
gold and silver brides from his palace to SR's domain, plus other
items; trees, wells, to be transplanted. SR completes this.
 Reconciled. K & S named Lak Juna and Lak Palembang.

C. SR bathes (=A) feels ill, returns in L's arms. SD terrified
 (=A) Attempts to kill her @ with arrow (=B) umbrellas (B). Releases
 SD (=A) Shows it to SR. SR becomes mad @ locked up (B). SD
meets Nek Had with cows, arrives at wat. @ Kusi born (=B) study

under MKA (MKA sees K missing. K first named Chambut Chalok.)
 (B) @ Set out to see animals (B) K shoots (=A) found by K & S
 (jati Jawa tree). @ Both mount (B). PD and WL meet (=A) orders
 PD, WL, HKP and PA to recover (=A) able to undo knots. @ SR goes
 (=B) SD still alive. (SR's arrow misses. HKP captures K,)(B).
 @ HKP at wat (=B) drives out HKP. Reproached by L, (B) SR regrets.
 HKP refuses MIS sent to recall him. @ Returns when L coaxes him.
 (B) L admits sparing SD. SD has stated she will return (=A) SR
 feigns death (=A) but escapes, becomes bee, @ SR (B) a lotus, SD
 golden carpling, HKP fish trap. @ SD returns to MKA, pursued by
 SR (B). Demands (=A) golden hall (balai scribu). HKP has it made
 by 7 craftsmen. Reconciled.

G. SR bathes @ to destroy evil influence (B). MW's ghost (=A)
 Attempts to kill her. @ L shoots, arrow becomes food (B) Releases
 SD. @ Betara (B) @ Lajih becomes (=C) locked up (C) @ WL acts
 as SD (=B) Study under MMA. (No m/o monkey, she merely fetches
 K) (B). Explore, K shoots (=A) Tree falls. SR's horse escapes
 in confusion. @ Found (=C) orders (C) captains to demand (=A) by
 K. SR goes, @ K captured (=B) Impaled by SR.(B) HKP returns to
 SR, reveals truth, states SD will not return. SR feigns death
 (=A) escapes, becomes golden carpling, HKP fish trap. SD caught.
 (=A) hall with 40 pillars.

K. MW's ghost (=A) of MW. SR returns. @ SD terrified. (=C)
 flowers. (C) Releases SD (=A) WTKB. L sees common dog, cuts (=A)
 to SR. SR mad, (=A) recovers, then invites SD to return. Returns.
Again SR suspects SD, throws her in fire. HKP asks BG to extinguish
fire. SD again goes to WTKB. @ Kusi born (=B) explore on wooden
 horse (B). Find and take SR's horse. HKP demands horse, fight,
 HKP worsted. Truth revealed. SR goes (=A) in vain. Truth

revealed. @ SD states she will (=C) seized by SR and immediately reconciled. (C)

L. @ SR tests SD in fire (K) and fires arrow @ at SD (B). Arrow becomes (=A) flowers. SR bathes (=A) feels ill, returns (=A) to kill her but in vain. BG creates dog. L cuts out heart. Dewa becomes buffalo pulling rope, leads way to WTKB. @ K born (=K) seized by SR. (K) SD escapes, borne by jin pari. HKP pursues. SD caught (=A) balai seribu (No m/o 108 pillars).

O. SR bathes. @ NW's ghost (=K) SR mad. (K) ES performs puteri. @ BG sends buffalo to lead SD's way (L). @ K born (=C) study under MMA (Chapung and S:Chalok)(C). @ MMA creates wooden horse (B). K & S explore, encounter and kill ogre. SR's horse escapes. K shoots tree, falls on SR's hall. @ Horse found (=B) mount it. WS and Samad meet (=A) tied behind backs. (incl. SR who also goes.) L undoes HKP's knot. BG undoes SR's. BG states SR stupid. advises asking L. L admits truth. @ SD has stated (=C) escapes (C), runs into hollow tree (remembers no more)

Q. @ NW's ghost (=K) with arrow, (old servant male) (K) but arrow hits dog. @ K born (=K) take SR's horse.(K) SR informed, orders captains (=A) tied behind backs [incl SR (O)] L reveals truth. SR @ seeks (B) SD who escapes to kayangan. @ SR asks MMA's help. (B) MMA advises feigning death (=A) escapes but 7 hairs remain in SR's hand. Performs sacrifice. Reconciled. SD demands balai seribu. Built.

3. @ NW's ghost (=K) beats her (K) and banishes her. @ K born (=C) study under Mahesikul (C) (Remembers no more)

V. Eram has child by second wife. Gives birth in wat. Returns home with Nang Sida. HKP meets half brother named @ Chabut (C) who ties HKP's hands. MMA unravels knot. HKP fights Chabut, informs

him of relationship. Chabut wishes to visit SR but with mother.
Sida asks maid to draw Tos's picture. SR returns (=A) SR enraged,
fetches back second wife.

CHAPTER NINE

COMPARISON WITH LOCAL LITERARY VERSIONS

SECTION 1.

(HSR). This brief episode, found only in (A), is parallel to HSR (RF),¹ where / Berma Raja of Inderapura Negara has seven sons of whom the mightiest is Chitrabaha, the second son, who has conquered many lands for his father. Berma Raja hears of the delights of Bihusapurwah the land of Maharaja Dati Kuacha from a minstrel. Chitrabaha volunteers to conquer it, attacks and kills Dati Kuacha with his arrow. He then marries Dati Kuacha's daughter and returns home. / WS makes no mention of the interminable war which follows.

1. Fp. 14-25. The episode is also alluded to in HSR (Sh), p.9.

SECTION 2.

a. Rape

(1) (HSR) In (A/D/E/F/H/J/K/L/M) there is the motif of rape by the future Rawana (Serajuk, Serechak, Rosak etc.) mainly of the wife of the future Rama (DB,² Dewa Bismu etc.) who will become SD (SAD etc). The rape of the future SD does not occur in the HSR, but HSR (Wilk) has a truncated beginning where Si-Ranchak/Ranjak is abducting a nymph who, as Barrett suggests,³ may well be Dewi Seri, wife of Bismu. Serajuk's method of entry to SAD is, however, paralleled in HSR (Wilk)⁴ where / SiRanchak succeeds in sleeping with @ seven women (cf.E) the wives of Begawan Bisparunan who lock themselves in hollow trees on the advice of their husband, by observing how the Begawan enters, emulating him and convincing them that he is their husband. The begawan discovers

this and @ extracts the resulting embryos (cf.F). In a resulting battle, Mahabismu defeats SiRanchak who falls below the earth. / (cf.D/E/F/H/J)

(ii) In several Javanese versions, / the future Dasamuka attempts to abduct the future Sinta.¹ / In a Lao version,² the future Sida (Sita), the wife of Indra, is violated by Ravana who assumes the form of Indra. When the truth is discovered, she descends to earth in order to gain revenge. / This episode is also found in a popular Khmer version.³ The most striking parallel with WS, however, is that contained in a legend cited by Moura⁴ which is said to explain one of the bas-reliefs of Angkor Wat: / Ravana TRANSFORMS HIMSELF INTO A CHAMELEON LIZARD, AND WAITS OVER THE LINTEL OF THE DOOR TO INDRA'S PALACE. INDRA UTTERS MAGIC WORDS TO OPEN THE DOOR. THESE ARE HEARD BY RAVANA WHO THEN, IN THE FORM OF INDRA, gains entry and seduces Indra's wives. / Coedès' doubt over the existence of this episode is, after comparison with WS, unnecessary.⁵

b. Burning Pointer

(i) (RK) This motif, occurring in (A/D/H/K/L/M/N of. also J/O), is parallel to RK⁶ where / Nontok (cf. K/L/O)⁷, the future Tos, a demigod in lowly position (cf.K), is teased by the other gods, who pat his head and pull out his hair (cf. J/N/O). Nontok asks Isvara (=Malay BG) for a boon that his pointing finger may cause death (cf.K/N). Isvara grants this and Nontok creates havoc. Indra complains to Isvara, who (cf.H) orders Narayana (=Malay Bisau) to vanquish Nontok. Narayana (cf.K/L) assumes female form, entices Nontok to dance and to point at himself, causing his legs to be broken. Narayana then reverts and states they will fight in the life to come. (cf.M/N/O)/

(ii) (HSR) This motif is absent from the examined versions of HSR, but, as noted in (a), / SiRanchak abducts a nymph. She is saved by Bisau in female form/(cf.H).

(iii) In a serat kanda,¹ Chitra Baha rapes the daughter of Sumadi./ She HITS him nine times on the head. THIS IS THE REASON FOR Dasamuka's nine [+1] heads,/ (cf. J/N)

c. Bianu's Sperm

(HSR) Occurring in (A/D), this motif is found in HSR(Wilk),²/ where Bianu, after reverting from female form assumed while freeing a nymph [see above, (b) HSR], is asked by Paratusura (=BG) to demonstrate his female appearance. Bianu complies, and Paratusura experiences an orgasm. Bianu takes the sperm and sends it with Dayu to Anjani [See (3)] who is doing asceticism in the 0 ocean (cf. C3) mouth agape. The mouth shuts and she returns home./ In HSR(Rf)³/ it is Bianu who has an orgasm after seeing Anjani. The sperm is dealt with as above./ See also (11).

d. Name of Land

(i) (RK) Siusia (Tiutia in M/O) Mendarapura is the name for SM's land used by the majority of dalangs⁴ who, however, also use the name Sertapura. Siusia/ Tiutia appears to be derived from the Thai Ayuthia (Ayedhya).

(ii) (HSR) In HSR, SM's land is named (Madapura, Sh.) (Mendapura Rf) Negara⁵ (cf. N) Bibusanem's domain in the HSR(Sh.) is named Mendarapuri.⁶ Sertapura/ Siusia Mendarapura is generally regarded by dalangs as being in Java, which to Kelantanese, is timur (the east). In HSR(Rf)⁷ Dasarata Chakrawati's land is stated to be in Java. Most dalangs believe that MM lives in Kedah or Siam,⁸ which to the Kelantanese is Barat (the west). This may possibly account for the idea that in the kayangan, too, SR is in the east, MM in the west.⁹ (See also 4.)

(iii) In a serat kanda version, Rama's land is named Mendrapura.¹⁰ In a Malay serat kanda,¹¹ the name is Mendarapura.

e. Lineage

(HSR). The majority of WS versions state SR's father to be Sirat Maharaja. Sirat appears to be an abbreviation of Deserat (d-s-r-t) of the HSR. / His forbears are Deserat Chakrawati and Deserat Raman.¹ © The latter is the son of Adam (cf. B6). /

f. Re-incarnation

It will be seen that the mentions of incarnation in the WS, whether direct as, for example in A and C, or indirect (see h.), are much more explicit than in the HSR, and this feature is common to Javanese and Thai versions. The motif of direct incarnation is, however, found in Malay wayang literature, as for example in the Hikayat Sang Rama.²

g. Sang Yana Tunggal

The presence of SYT in the Rama tree is due to Javanese influence, possibly introduced via the Wayang Jawa for the role of SYT in the WS is very similar to that in the Wayang Jawa. The mention of 99 names (=99 names of Allah) reflects the belief of many dalangs that SYT is in some way equivalent to the One God, although Dewata Nulia Raga, usually used in the wayang for God, is considered superior to SYT. (See Section 9)

h. Indirect Rebirth

The reincarnation of SR, SD (and even MN) via transformation into seeds, nuts, fruit or plants occurs in (B/D/E/H/I/N/O/U4, cf. also L), and appears to be a motif borrowed from the Panji cycle.³ In the Malay Panji romances, [but not apparently in Javanese versions], / Inu and Galuh are often reborn via transformation into lotuses. / In the earlier⁴ Panji tales, as for example, Panji Semirang [Kuda Semirang Sira Panji Pandai Rupa], / it is Arjuna and companions who transform on BG's orders / (cf. E/H/I/L/N). In later tales, as for example,

Cakel Heneng Pati, / it is Kama Jaya (cf.O) and Nila Kenchana, siblings who fall in love (cf. H/N where the relationship is clearly incestuous and B/D/M4), who are transformed by their father Naya Kusuma. / In one version of this tale (HS. XXIX),¹ however, it is again / Arjuna who transforms into an ARECA. / The motifs in the Rama tree are, however, generally closer to the Wayang Jawa, where the origin of the protagonists is that / SYT transforms Kama Jaya into an areca, divides it, half falling to Kuripan and half to Dahn.² / (cf. B/D/H/M/O/M4) In Hill,³ / SYT transforms Kama Jaya into a mustard apple and Lela Kesakma into a pomegranate / (cf. D/E/H).

I. The Rank of BG in the WS

In a number of versions, e.g. A, Bismu does not appear to be subservient to BG, and this agrees with the HSR where BG addresses Bismu as tuanku.⁴ In other WS versions, however, e.g. C, E and H, BG is superior to Bismu and has a role in his rebirth. The RK also gives a subordinate position to Narayana but the relationship of BG to Bismu in the Rama tree seems more likely to be due to equation with BG's role in the Panji cycle and his position above that of other dewas, including Kama Jaya. It may be noted, however, that in C and H, Bismu is ordered by BG to descend to earth, and this is paralleled in RK⁵ where Isvara requests Narayana to do likewise.

j. See Section 9.

k.

The names Derma Dewa/Dewi found in D and H, are apparently taken from the Hikayat Sang Boma.⁶ It will be seen that D2 is a hotch-potch and it seems that an attempt has been made to incorporate every motif available. In Kuda Sumirang,⁷ / Bidiadari Anggar Mayang is cursed for her adultery. / The magic chain motif is also found in a serat

kanda where Adiserat Anjekrawati captures Kalamuka with a magic chain.¹

1. See (3d)

n.

This motif occurs in HSR(Wilk) / where Bismu's peacock steed is to be reborn as SD.^{2/}

n.

(RK)^{3/} Tos. succeeds in correcting the slant of Isvara's mountain and is granted a boon, a wife./ Note that the name Na Sida is clearly derived from the Thai Nang Sida.

o.

SYT's descent here is a duplication of M9 (q.v.) The motif of creation of beings from hair etc. is not uncommon. In Kuda Semirang,⁴ for example, Kala creates a horse and elephant from hairs on his legs. Note also in (M) the mention of Bentala Omar, which is explained below.⁵

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2. Awang Lah states that the name Berembun was used to conceal the identity of Bismu from the orthodox.
3. Barrett, op.cit. p.534. The author refers to the Javanese kandas, in which Seri is much chased by Rawana. Note (BT) where SD is said to originate from Seri.
4. Pp.6-8, and Barrett, op.cit. p.535.

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1. As in the serat kandas; see Stutterheim, op.cit. Chapter III. Also, in Rama and Arjuna Sasra Bau lakone of the Wayang Puzwa; see J. Kata, Het Jawaenghe Tooneel, L. Wajang Poerwa, Woltevreeden, 1923. p.183.
2. Prince Dhani, "The Rama Jataka", JSS, xxxvi. 1, (1946) p.7.
3. Ramker ou Ramayana Khmer, avant-propos par Heng Thun Hak, Phnom-Penh, 1969. p.35.
4. Moura, Le Royaume de Cambodge, Paris, 1883, II, p.315.
5. M. Coedès, Les Bas-Reliefs d'Angkor Wat, Paris, 1911, pp.33-34; also plate XXIV.

6. Pp.18-19.
7. In (O), the names Etuk and Nata may be due to confusion between Nontok and the Javanese title Sang Nāta. Nontok is also known in Kelantan, e.g. the version of Ismail b. Awang of Machang.

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1. S. Raffles, History of Java, London, 1817, Vol. I, p.380.
2. Pp.2-4. Barrett, op.cit. pp.534-535.
3. P.197.
4. Although not always stated in their narrations. Kedah and Perak are excluded from the above remark.
5. Rf. p.134; Sh. p.54.
6. P.7.
7. P.108.
8. See Chapter X.
9. In the invocations, however, SR is included with MW and other wayang characters, under the word. (see Rantse, op.cit., p.292)
10. Stutterheim, op.cit., p.75.
11. Ph.S. van Ronkel, "Catalogus der Maleische Handschriften in het Museum van het Bataviaasch Genootschap van Kunsten en Wetenschappen," Verhandelingen van het Bat. Gen., LVII, Batavia/'s Hage, 1909. p.9.

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1. In Rf (p.104), RvE (p.2) and Sh (p.51), the order differs.
2. Raffles MS. No.15 of the Royal Asiatic Society summarized by R.O. Winstedt, "A History of Classical Malay Literature", JMBRAS, xxxi. 3, 1958, pp.184-187.
3. Although in HSR(Rf), Rawana sends two lotuses to his parents to be eaten. This will effect the rebirth of his siblings (pp.31-32)
4. According to R.M.Hg. Poerbatjaraka, Pandji Verhalen Onderling Versieken. Bibliotheca Javanica, uitgegeven door het Koninklijk Bataviaasch Genootschap van Kunsten en Wetenschappen, 9. Bandung, 1940. [Translation, (see Works Cited) p. 375.]

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1. van Ronkel, Catalogus, pp.35-36.
2. Informants: Nik Man (Kota Bharu); Tengku Khalid (Kota Bharu).
3. A.H. Hill. op.cit., pp.97-98.

4. C.E. Wilk, p.2.
5. P.15.
6. op.cit., p.185.
7. op.cit., p.26; also H.H. Jynboll, Catalogus van de Maleische en Sundaneesche Handschriften der Leidsche Universiteits-Bibliotheek, Leiden, 1899, p.91.

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1. Stutterheim, op.cit., p.67.
2. P.9. Barrett, op.cit., p.535 & 536. (cf. also RF: p.11; RVF p.23)
3. Pp.21-22.
4. op.cit., p.6.
5. See Chapter XII.

SECTION 3.

a. The Origin of Bali (A-H/K/L/N/Q)

(1) (RK)¹: / TWO WEAVER BIRDS NEST IN THE BEARD OF Gotama who has been doing asceticism for 2000 years. THE FEMALE GUARDS THE EGGS WHILE THE MALE SEEKS FOOD WHICH HE FINDS ON A LOTUS. AT SUNSET THE FLOWER CLOSES AND HE IS TRAPPED FOR THE NIGHT. ON HIS RETURN THEY QUARREL, AS THE FEMALE SUSPECTS THAT HE IS UNFAITHFUL. THE MALE SWEARS THAT IF HE IS GUILTY MAY THE SAGE'S SINS FALL UPON HIM. GOTAMA INQUIRES THE MEANING OF THIS AND IS REBUKED FOR BEING CHILDLESS. HE THEN CREATES A WIFE IN A SACRIFICE, RESULTING IN A DAUGHTER SVAIA. The wife commits adultery with INDRA and ADITYA (THE SUN GOD), resulting in sons KAKASHIRI & Sugrib. SVAIA is a witness to this. GOTAMA INTENDS BATHING HIS CHILDREN AND CARRIES HIS SONS WHILE HIS DAUGHTER WALKS. SHE COMPLAINS THAT HE CARRIES THE CHILDREN OF OTHERS WHILE HIS OWN CHILD MUST WALK. Gotama, desiring proof, casts the THREE children into the water; the sons become monkeys. The sage returns and TURNS HIS WIFE INTO STONE.

She has time, however, to curse her daughter TO STAND ON ONE LEG, FEEDING ONLY ON WIND. /

(11) (HSR)¹; WE names are closer to HSR, (see 3b). Further, the motif in (B), where Anjani swallows the pointer is apparently a corruption of the motif in HSR (RvE) where / BALIA (=BALI) TRIES TO SNATCH ANJANI'S CASNET, WHEREUPON SHE SWALLOWS IT /. See further (10a; 11a).

b. Bali's enthronement (A/D. cf. also B)

(1) (RK)²; / INDRA AND ADITYA SEEING THE WRETCHEDNESS OF THEIR SONS, BUILD A CITY, KHIDKIN, FOR THEM AND MAKE KAKASH (Bali) the ruler. /

(11) (HSR)³; / Bali and Sugriwa ARRIVE IN THE LAND OF LUGUR WHERE Bali becomes ruler. /

The name Bali is that of both HSR (some texts e.g. RvE, have Balia) and RK. Sugriwa is clearly similar to s-g-x-y-w of the HSR. Sokaba resembles s-k-r-b of Rf. and cod. 1689 of Leiden, a HSR manuscript.⁴

c.

Bukit Kaf. (B etc.) In HSR, this mountain is mentioned, as the abode of the gerudes.⁵

d. Dewa Panah.

These do not occur in HSR or RK. Their role is in the prologue. Mentioned only in (C/H/F2), they do not usually have any role in the Rama tree. Although no longer, apparently, commencing the drama in the Nang Talung, Thai speaking dalangs in Kedah claim the DP originate from the Nang Talung. See further Chapter XV.

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1. Pp. 23-25.

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1. Rf. pp.192-197; RvE; pp.75-78.

2. RK, p.25.
3. HSR: RF: p.196; RVS: p.77.
4. Junybol1, Catalogue, p.42
5. e.g. RF. p.319.

SECTION 4.

a. Rama's brothers.¹

The names SR, L, SM, and Mdr, are those of the HSR -- excepting (V-X) where the names are mainly Thai. The names of the other two brothers of SR, although appearing in the WS in many forms, are clearly derived from ~~b-r-a-d-a-s-a-n~~ and ~~c-h-i-t-r-a-d-a-s-a-n~~ of the HSR. Moreover, the latter two, where mentioned in the WS, are born of the same mother as in HSR but unlike RK. SR is green² in WS as in HSR and RK. In Kelantan, L is red but in Tjonggana yellow, as in RK and HSR (like gold). In HSR, SR has a sister but in RK and WS, he does not. In (A/C/U/V), L is born as SR's brother, and in these versions is not stated to be a rebirth. This, perhaps, reflects HSR influence where Klena's rebirth as L is not explicit,³ (in most manuscripts). In (A/C) SR and L have the same mother, as in HSR. In (U) they have different mothers, as in RK. In HSR, however, Mdr, the mother of SR and L, is the chief wife; Baliadari is the second wife. In WS there is disagreement over Mdr's role and there is no mention of Baliadar. In the HSR⁴, Bandudari, although the mother of SR and L, is, as in (A etc) the minor wife of Dasat Raja. In a serat kanda,⁵ too, Bandudari is the second wife and is not the mother of Rama (of A)

b. Studies.

(HSR and RK)⁶ In many WS versions SR studies under a sage. In

HSR,/ it is SR's own initiative to study, under Nila Furba (cf. M/V)./
 In RK,/ it is his father who entrusts him to the sages Vasittha and
Svanitra. (cf. A/B)./ There is a tendency in the WS to use one sage
 MMA/MKA etc., to perform the roles which in RK and HSR are played by
 various sages. Re the identity of MMA, see (7).

c. Supernatural Birth

In both HSR and RK,¹ Rama's mother is given magic cakes to eat,
 resulting in pregnancy. In the WS, however, pregnancy resulting from
 the eating of fruit etc., is the logical conclusion of the motif in (2h)
 and resembles the origin of Panji.

d. Gandewat

Also termed Puspa Si Gandewat, this is SR's arrow in the great
 majority of versions.² It is obviously derived from g-n-d-y w-s-t of
 the HSR and is confused with Naga Puspa Seganda Dewa.³ In both HSR and
 RK, Rama obtains his arrows during his studies.⁴ They descend to him,
 (cf. B). In HSR, / SR IS BORN WITH HIS ARROW, L WITH HIS SWORD (cf.
 C/E/M).⁵

e. Origin of L

In (B/D-T), L is a magical creation. This motif is absent from
 both HSR and RK and appears to be duplication of the creation of Rama's
 second "son". (D/T) closely resemble the WS and RK versions of this
 episode. In (I/J) L is created to replace the missing SR after the
 latter has run off, thus resembling the HSR where / Tablauri RUNS OFF./
 (See K & S). In all other versions, L is created as a companion for
 SR, and in many cases from a lat (a wooden post). Thus, according
 to many WS versions, the name Laksamana is derived from lat-samana.
 In (B), L is originally a female and this reflects the belief of most
 WS dalangs that he is a panak (hermaphrodite); this apparently is an

extension of the fact that L, the ascetic, does not marry. For the Malay, celibacy is not considered desirable, and for the WS dalang, the logical conclusion seems to be that L is abnormal.

f. Elephants. (C)

(HSR)¹:/ Doserat, consulting a sage, in his wish for a child, is told to kill a thousand elephants. Having killed all but one, he kills the son of a blind ascetic who has fallen into a pool, mistaking him for an elephant./

g.

This motif in (C/E/M) is common in Malay folk tales, as for example, in Laja Donan² where various objects are born with the hero. See also (4d).

h. Childhood Adventures

In (D/E/I/N), SR has adventures involving: (a) a horse³ (D/E); (b) the firing of an arrow with certain results, (E/I/N); (c) attack by an ogre. The three motifs appear to be duplication of the adventures of Rama's sons. See (K & S).

i.

Only in (W) is there any reference in WS to the exile of Rama. In the Wayang Purwa lakon Tundungan trus gandrung⁴/ Regawa (=Rama) is accused of various offences by his step-mother; his father becomes angry and Regawa leaves the court./

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1. RK, p.15; HSR: Rf. pp.140-141; RvE: pp.7-8; Sh: p.54.
2. Whether or not stated in texts
3. Excepting Wilk and Rf. In WS, Kiana occurs in a different context (cf. D2)
4. P.113

5. Stutterheim, pp.70 and 75.
6. HSR: Rf: 139-140; RvE: pp.20-21; RK: p.34.

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1. HSR: Rf: pp.135-137; RvE: pp.4-6; Sh: p.54; RK: p.15.
2. Whether or not stated in narrations.
3. Rf: p.11.
4. HSR: RvE: p.23; RK: p.34.
5. P.113.

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1. RvE: p.7
2. Diusahakan oleh Zaharah Khalid, Siri Klasik, Dewan Bahasa dan Pustaka, Kuala Lumpur, 1963, pp.39-40.
3. SR's horse also appears in certain ranting stories. It may be noted that in a Lao version, (Dhani, op.cit., p.10) Rama's companion is the divine steed Manikab, a gift from heaven (cf.C), having been presented to Rama by Indra.
4. Kats, op.cit., p.212.

SECTION 5.a. MW's siblings

(A) is similar to HSR¹ where / Hawana, son of Chitrabaha, has two younger brothers and a sister/. The names MW, MDS² and MEK are also clearly derived from HSR. The other WS³ versions display varying agreement with (A), but none (except perhaps U/V) is closer to RK than to HSR, except that in some versions, e.g. (W), MW has numerous brothers as in RK. The name Perbu Anam appears to be derived from the Javanese prabu anam (crown-prince; =Malay raja muda.) In both HSR and RK, he has the power of foresight.⁴ (See also 27)

b. Exile (A/C/D/E/H/W)

(HSR): ^{5/} Ravana violently assaults his playmates, the sons of

ministers, causing many deaths. When he is angry, @ ten (cf.C) heads, twenty arms @ and twenty legs (cf.B) emerge. Bereaved parents complain to Borma Raja who summons his son Chitrabaha and orders Rawana's exile. Chitrabaha orders that Rawana be taken to the island @ Bukit Serindib (cf. B/C etc) (=Langkapuri) and marooned./ Note that in HS, MW has seven or twelve heads, unlike HSR or RK.

c. Asceticism (A-F/H/L) and meeting with Adam (A/C/D, also cf.L)

(HSR):¹/ Rawana does asceticism head downwards @ over a fire (cf.C). He is approached by Adam who asks his wish. Rawana is granted the four worlds: the world, excluding four countries one of which is Deseret Maharaja's land, the upperworld, the underworld and the sea.² These are granted on condition that he is just. He swears to honour the agreement./

d. Langkapuri.

In (A/D/E/F/J/O) MW founds L'puri, as in HSR.³ In (B/C/M?/U, cf. also H), he succeeds his father as ruler, as in RK.⁴

In a Wayang Purwa version, Dasamuka also succeeds his father as ruler of Ngelengka.⁵

e. Conquest (A/D)

As in Valmiki's Ramayana,⁶ but not in HSR or RK, MW gains his realm after a struggle. This motif, used together with the Adam motif, is superfluous. In codex 1936 of the HSR⁷ and in the HMR,⁸ however, it is stated that Rawana CONQUERS Betara Gangga and marries his daughter.

f. Animal Notes. (A-C/D.18/E/H/J-N/O-Q)

(RK):⁹/ Tos assumes the form of a male elephant and cohabits with a female, resulting in the birth of two children with demonic bodies

and elephantine heads. @ He also transforms himself into a fish and copulates with a female resulting in a mermaid daughter./ (cf.K16)

a. Wives and Sons

(HSR):¹ / Rawana marries princesses from the upperworld, underworld and the sea, resulting in sons Indrajit (a-n-d-r-j-t: Sh.), with three heads and six hands, Patala Maharayan (=RL in WS) and Gangga Maha Sura/. For further mention of sons, see sections 18/19/22-27.

b. Slaying of Naga.

This motif, found only in (B), may parallel the RK,² where Kalanaga attacks Sahamalivan who has taken refuge in the former's kingdom Patal. Lastien, the father of Tos., helps Sahamalivan and vanquishes Kalanaga. There is perhaps some connection between the seven-headed naga, and the seven naga of Bismu which guard the sea in HSR.³

1. Creation from blood (B/C)

This motif has a parallel in the Javanese Wayang Purwa Lakon Lahiripoon Dewi Sinta kaliyan Branta lan Senggana,⁴ where, after Anjani has given birth to Senggana, / Dasamuka sees white blood on the ground, heaps it up and creates from it a white ogre, Pulasija. / Further, in a Malay⁵ and a Javanese⁶ serat kanda, the name Rahwana is said to be derived from the word rah (blood) (cf.C). In HSR (RF),⁷ Rawana is described, possibly only figuratively, as Jangankan seroti Rawana yang SEGUMPAL DARAH ITU, jikalau ada laku seribu kian ...

j. Soul deposit (B/M)

In other versions, this motif occurs in (28). (RK):⁸ / In a sacrifice, Tog succeeds in taking his soul out of his body and placing it somewhere else./

k. Rebab. (C/E)

(HSR):¹ / Siranchak, defeated by Bianu, weeps below the earth. He takes one of his heads and makes a rebab from the skull, also using three fingers, one arm, hair and tendons. With this he plays to Dewata Mlia Raya for twelve years.

l. (D/E/H/)

See (4c)

m. Serindit birds (E/H)

This motif is clearly due to confusion between Serindib and serindit, and the dalangs state the island is named after the birds. (Kelantanese pronunciation of both is identical). The motif is also found in an HSR manuscript: No 78² of the Bataviaasch Genootschap, and in the HSR³ where / Ravana hangs head downwards like a serindit (parquet) /.

n. Dewana (R-U)

This form of the name is also found in the penglipur lara version of the tale of Seri Rama.⁴

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1. Rf. p.40; Sh: pp.6-7.
2. In Rf. Bibusanem is several times written B-b-u Sanam.
3. Though not always stated in (5), this information is contained in other sections.
4. Rf. p.65: He was born holding gustu mujum.
5. Rf: pp.28-32. Alluded to in Sh. pp.1 & 6.

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1. Rf: pp.32-37. Sh: pp.1-3.
2. It is clear that NW has domain over the sea in HS, though not explicit in (5). In (A) the 4 compass points are taken as the 4 worlds. (cf. Stutterheim, op.cit., p.89).
3. Rf: pp.37-38. Sh: pp.4-5.

4. P.17
5. Kats, op.cit., p.183.
6. Ziesenis, op.cit., pp.103-105.
7. Juyaboll, Catalogus, p.47.
8. P.112
9. P.31.

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1. Rf: pp.36-37. Sh: pp.3-4
2. P.17
3. Rf. p.154; RvE. p.17.
4. Kats, op.cit., p.209.
5. Ph.S. van Ronkel, Catalogus, p.8.
6. S. Raffles, History of Java, London, 1817, Vol I, p.381.
7. P.30, line 16.
8. P.31.

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1. Barrett, op.cit., p.537; Wilk, p.13. See also Guisiner, op.cit., (1957) p.69.
2. D. Gerth van Wijk, "Iets over Verschillende Maleische Redactien van den Seri Rama", T.B.G., xxiv, 1891, p.407.
3. P.112.
4. W.E. Maxwell, "Sri Rama, a fairy tale told by a Malay rhapsodist", JSBRAS, xvii, 1886. (Romanization by R.O. Winstedt, JSBRAS, 55, 1910.)

SECTION 6.a. The Origin of Mdk. (A-H/J/K/N-P)

(1) (HSR):¹/ Rawana gains access to Deserat Maharaja's palace (© disguised as a brahmin, RvE, Rf.), is recognized by Deserat (cf.K) and invited to be the latter's guest, but Rawana will only accept on condition that his host fulfil the wish that brought him. Deserat

agrees and bound by this promise, is forced to comply when Ravana requests his wife Mdr. (cf. C/G/K; only in A/D does SM refuse.) Deserat orders his wife to prepare herself. She retires, rubs dirt off her body, and praying to Dewata Mulia Raya, first creates a green frog and then a replica of herself, naming it Mandudaki. @ Mdr hides, sending Mdk to Deserat who gives it to Ravana. After the latter's departure, Mdr reveals herself to her delighted husband. (cf. B/C/K). Deserat then flies to L'puri with an old woman posing as a flower seller, and in the form of a small boy gains access to Mdk, reverts, sleeps with her and returns home (cf. C/K)./ SM's sleeping with Mdk in (C/K) and several other HS versions (D etc.) is, as in RvE, to deflower her and thus allay the suspicions that MW would otherwise entertain.

(ii) In a serat kanda,^{1/} Dasarata's minister FIGHTS Ravana (cf. A/D). Dasarata IS ADVISED BY HIS WIFE to deflower the replica. (cf. C/E)/. In the HMR,^{2/} Mdr (cf. B etc.) ASKS FOR A POSTPONEMENT OF THREE DAYS./

b. The goat (C)

(HSR);^{3/} Ravana, abandoning his idea of attacking Deserat Chakrawati (See d.), is sent a gift of a goat by Des. Chak. The goat is, in fact, the latter's warriors transformed by their master. The goat runs amuck and slaughters many of Ravana's subjects. Des. Chak., asked for help, sends a hunchback who catches the goat but insists that it may not be returned to Des. Chak. The goat, sent to L'puri, creates further havoc, then returns to Des. Chak. /

c. The frog. (K/L)

(i) (RK);^{4/} A naga, angry with four sages who beat her for her sins, spits venom into their bowl of milk. A frog jumps into the milk to save the sages. The latter see the dead frog, restore her, learn the truth and transform her into a beautiful woman, Nang Monto

(=Mitu). She is presented to Isvara and becomes Uma's maid. Tos. granted a boon (see 2n) eventually is given Monto. / [Note that in WS Mdk/Monto is M's chief wife as in RK, not his second as in HSR.]

(11) In the Kbmer version¹ and in the Thai Ramakien of the King of Thonburi,² Monto is named MANDOGIRI and MONTPHOKIRI respectively. (cf. K/L).

d. Sparrows (K)

(HSR):³ / Ravana's first wife, Sekandamaiwati, chides him for his pride. and when two sparrows are about to copulate before him, asks him to forbid them from this. The sparrows ignore Ravana; his wife again rebukes him and he is furious. She then states that if the sparrows continue thus, Das. Chak. will behead them. Immediately, a chakora (disous) flies through the air killing the birds. Ravana then decides to conquer Das. Chak./

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1. Rf: pp.143-152; RvE: pp.9-14; Sh: pp.56-59. [In Rf. & Sh., the replica is also named Mdr.]

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1. Stutterheim, op.cit., p.74.
2. P.114.
3. Rf. pp.122-128
4. Pp. 20-22.

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1. Ramker, 1969, p.35.
2. Bot lachon Ramakien. Review by Prince Dhani Nivat, JSS, 34, 1, 1943, pp.81-86.
3. Rf. pp.105-107.

SECTION 7.a. Omens

Omens of good or bad tidings heralding a royal birth are a common feature of Malay folk-romance.¹ (Regarding the dream, see further 16.b)

b. Birth and Disposal of SD (A-D/P-W/J-W/P-W, cf. also E/I/O).

This episode is parallel to both HSR and RK which are similar, and WS contains points from both.

(1) (RK):²/ MONTO (cf.L) gives birth to a daughter. © After this (all excl. A/G/W) TOS (cf.V) consults BibHEK (cf.U) and other astrologers (cf. H/R-V) who predict that the child is destined to bring destitution on TOS's race. The latter orders BibHEK to dispose of her. She is placed in an URN and thrown in the river. © A LOTUS APPEARS IN THE WATER AND RECEIVES (cf.E) THE URN which is carried to the domain of JANAKA./

(1i) (HSR):³/ BibUSANAN and astrologers, [including KUMBA KARNA (cf.S) Rf.] predict that she WILL HAVE GOOD FORTUNE BUT THAT RAWANA'S DEATH WILL BE IN HER HANDS (cf. B/C/F/K/L/N) [(or) RVE & Rf:] IN HER HUSBAND'S HANDS (cf. D/J). © RAWANA WISHES TO KILL HER VIOLENTLY BUT IS DISSUADED BY MRK (cf. F/W/U). She is thrown into the sea in an IRON CASE (cf. C/K/U) and drifts to the land of MAHARISI KALA./

c. SD Found (A-W)

(1) (RK):⁴/ JANAKA sees and recovers the URN finding the child. UNABLE TO DEVOTE TIME TO REARING HER, HE BURIES HER.⁵ AFTER SIXTEEN YEARS, HE SEARCHES FOR THE URN AND - AFTER HIS SERVANTS HAVE FAILED - TAKES THE PLOUGH HIMSELF AND UNCOVERS THE CHILD AND (cf.L/N/R/S/V) rears her, naming her SIDA (cf. E/T/V)./

(1i) (HSR):⁶/ MRK, WHO WORSHIPS THE SUN (cf.W/D5), is doing asceticism in the sea when the CASE LANDS AT HIS FEET. HE HOLDS IT UNDER HIS FOOT (cf.C/N). MRK WITH HIS WIFE has the CASE opened. The golden⁷ child is named Sita/SITI⁸ DEWI/

d. MRK and EE

MRK/MKA/MMA is the same character as the great sage of Thai drama found in Nang Yai, Nang Talung and other genres of drama. The name Kala in WS indicates his identity with Siva. This is confirmed by the alternative name, Maharisi Mata Api (The sage with eye of fire), this eye apparently referring to Siva's third eye. It is interesting to compare the name Maharisi Ta Poi (V), (a Samsam-ism for MMA)¹ with the Lao "soer called Tafai, the 'Flame-eyed'²". The names Endong and Epong are Thai words, (proper names). Another servant of MRK is Tok Peran Nutan (of.T) but in other versions he appears only in the Cherita TPH,³ a different drama. The other servants of MRK (of. E/U/W) have Thai names, also found in the Nang Talung. These servants do not occur in the literary versions. Note also in (V9), that Pra In and Isvon (Indra and Isvara) are said to be incarnate in MMA.

e.

See (4c)

f.

See (2a)

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1. e.g. Raja Donan, loc. cit.

2. P.32.

3. RF: pp.155-157; RvE: pp.15-17; Sh: pp.60-61.

4. Pp. 32-33.

5. In WS the order of the motifs is different. Compare R/S/U with the Adbhuta-Ramayana where Edr. intentionally buries her child. (Sir George A. Grierson, "The Adbhuta Ramayana", BSOAS, vol.14, 1926-28, p.21).

6. RF: pp.157-158; RvE: p.17; Sh: pp.61-62.

7. Whether stated or not, SD is always golden yellow.

8. cf. RS. No.V, HSR, described in van Ronkel, Catalogus, p.5.

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1. Re the Samsams, see G. Archambault, "A Preliminary Investigation

of the Sam Sam of Kedah and Perlis ", JMBRAS, xxx. 1, 1957, pp. 75-92.

2. Dhani, op.cit., p. 11.
3. See Chapter XII.

SECTION 8.

a. Invitation to SR. (A-D/F4-H/K/L/N/P/Q4/R/U/W)

(i) (HSR):¹/ When the assembly has gathered for the test of strength, (see b.), MRK decides to invite Deserat's sons to take part @ before commencing (cf. F4/P/Q, also J/M/O/V). MRK visits Deserat, is received with great respect and asks for his sons. He is given Bardana and Chetradana. Four roads lead to MRK's domain of 17 [or 7² (cf. B etc.)] 20 (cf. W), 25 days duration, which are guarded by Jekin (Sh), a rhinoceros and a @ serpent (cf. B etc.); and 40 days quite safe (cf. B etc.). Choosing the latter (cf. B/C/F/N/W), they are sent home. MRK then asks for SR who @ reluctantly (cf. B) allows SR to go accompanied by L [Sh: who weeps to go (cf. C)]. SR chooses the shortest route, wakes the female Jekin by treading on her foot, refuses her offer to allow him to pass, and kills her with an arrow. (cf. B/C). He then slays the other creatures, and they reach their destination./

(ii) In the HMR and a serat kanda,³/ SR negotiates TWO roads (cf. C/P)./ In HMR,⁴/ one road has a PIERCE MONKEY (cf. N) or a @ TIGER (cf. Q4). One road takes THREE days (cf. B etc.), one THREE MONTHS (cf. F/U)./

b. Lifting or Dislodging. (A/D/E/I/K/L/N/R/T/U/W).

In these versions, some object: an arrow,⁵ tree, pillar or post must be lifted, uprooted or dislodged. A parallel episode occurs in both HSR and RK.

(i) (HSR):¹/ MRK proclaims a contest for the hand of SD. Many princes ASSEMBLE, INCLUDING RAWANA. (Deserat's sons invited, see a.). THE OTHER PRINCES JOIN AT SR AND L but all are unable to lift the bow. @ L tries successfully but affords SR the honour of lifting it. (cf. K/L)./

(ii) (RK):²/ ONLY WHEN OTHER PRINCES HAVE FAILED DO Rama and Lakshana appear./

(iii) In the HSR,³/ princes from THIRTY-NINE countries come (cf. D/E/G)./

c. Shooting the palms. (A-V)

(i) (HSR):⁴/ The contestants must shoot through FORTY (only in A/K/L) lontar (tal) palms. When the others have failed (cf. B-I/H/O/Q-V), SR succeeds in shooting through all 40./

(ii) In a serat kanda⁵ we find:/ The contestants must shoot through nine lontar GROWING ON THE BACK OF A NAGA. Meerdaka (=L) BRINGS THE NAGA INTO A STRAIGHT LINE. THEN Bergawa (=SR) shoots the nine palms./

(iii) The naga motif is found in the HSR but in a different context: During Rama's trial of strength⁶/ SR TREADS on the naga's tail; it then straightens itself enabling SR to shoot through the SEVEN (cf. B-J/H-V) nangka (jackfruit) trees on its back./

(iv) It should be noted that in two Khmer⁷ versions, in the same context as in HSR (iii),/ it is seven tal on the naga which are pierced by Rama./

d.

Compare this with SR's trial of strength in HSR,⁸ where/ SR disposes of a skeleton with a touch of his foot./

e.

In HSR,⁹/ four princes plot to ambush SR on his return./ In Rf./ Rawana also plots with the disappointed contestants to ambush SR,/ but

later in Rf. only the four are mentioned.

f. In HSR,¹ mention is also made of MRK's wedding preparations. In the WS(A/D), however, the identity of the guests is that found in the berjamu ritual, where the denizens of the four compass points (cf.A) and of earth, village and field etc., (cf.D) are invited to the feast.

g. SD and the idols (A-R/T/U)

(HSR)² (1) RvE: / MRK hides SD with 1000 statues in the temple in order TO TEST SR'S INITIATIVE AND INFORMS SR THAT SHE HAS DISAPPEARED (cf. B etc.) SR and L search and L SUGGESTS SD MAY BE HIDDEN AMONG THE STATUES. SR then discovers SD by tickling the statues' eyes./

(ii) Rf. & Sh: / SD is hidden with 32 statues to CONCEAL SD FROM SR DURING MRK'S ABSENCE WHILE PREPARING FOR THE WEDDING. (Only in (A/D/G/K/L)./ In HSR, however, MRK is not angry, nor does SR return before the wedding. Only a few WS versions (E/J/Q/S/U/W) state that SR marries SD, as in HSR. In a few versions, this episode is made an extension of the competition (cf.I etc.).

h. Chandi building (B/F/G/I/K-O of. also H)

This episode is absent from HSR/RK.

i. Warning (B/C/E-J/L-R/T-V)

(HSR)³: MRK merely warns of the four princes waiting to ambush SR (see (c).) / Another sage gives a warning to L, who has remained behind after SR and SD have set off.⁴ (cf.L) This warning concerns pools of clear and muddy water. This occurs after SR has decided not to return home./

J. Crow (Only in G.)

(HSR):¹/ ANK asks SH to rid him of Gagak Sura who (drinks Rf.) and pollutes his milk and honey tanks. SH's arrow pursues him until he promises to desist and begs pardon./

K.

Only in (H), this is perhaps parallel to a serat kanda,² where / Djanggini is killed and reverts to the form of a nymph./

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1. Rf: pp.159-166; RvE: pp.24-28; Sh: pp.62-67.
2. Rf: p.160 (only occurs once)
3. Stutterheim, op.cit., p.76.
4. P.115
5. In WS, more emphasis is placed on the arrow, and anak panah is sometimes used to include the bow.

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1. Rf: pp.158-159; 166-175; RvE: pp.18-20 & 28-32.
2. P.35
3. P.115
4. Rf: pp.176-179; RvE: pp.32-34; Sh: p.67.
5. Stutterheim, op.cit., p.76.
6. Rf: p.325; RvE: p.113; Sh: pp.98-99.
7. Francois Martini, "En Marge du Ramayana Cambodgien", BEFEO (1938) p.293; Reamker, edited, with resumé, by Suzanne Karpelès. Third edition, Fascicule V, Phnom-Penh, 1964.
8. Rf: p.326; RvE: p.114; Sh: p.99.
9. Rf: pp.180-181; RvE: p.35; Sh: p.68.

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1. Rf: pp.184-186; RvE: pp.37-38; Sh: pp.69-71.
2. Rf: pp.184-186; RvE: pp.35-38; Sh: pp.69-71.

3. Rf: pp.187-188; Sh: p.71.
4. Sh: pp.75-76.

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1. Rf: pp.182-184; Sh: pp.68-69.
2. Stutterheim, op.cit., p.76.

SECTION 9.

God-clowns

A feature common to almost all versions of WS is the presence of clowns who in spite of their humble appearance, are of divine origin, although the latter is not explicit in all narrations. This feature is also found in the Wayang Jawa and Nang Talung. The clowns of each WS type bear distinctive names but in the majority of versions, the chief clown of each regional pair is regarded as a manifestation or reincarnation of SYT.¹ This belief clearly originates from Java. It appears that in the majority of Panji romances, both Malay and Javanese,² Semar/Prasanta³ is held to be a rebirth of Sang Hyang Tunggal. His companion is often Jemuras/Chomuras (Javanese Chemuris), abbreviated to Turas. Further in the Panji cycle, Sang Hyang Tunggal is usually the chief deva.⁴ This is not, however, the unanimous opinion among the Javanese: In the Manik Maya, Maya, the brother of Manik (BG), and created by Hyang Wisesa, becomes Semar.⁵ In a Wayang Furva version,⁶ Ismaya, the son of Hyang Tunggal, becomes Semar. In some serat kandas,⁷ Semar originates from Sang Hyang Tunggal but the latter is not supreme, and is said to be descended from Idjadjil, the devil. We see in (K), (L) and (O) (and several other versions from Kelantan) the same attempt to make the belief in SYT compatible with Islam. The advent of the WS clowns

8

shows most similarity to the Wayang Jawa, where Semar, the manifestation

of SYT, creates Turas from the dirt off his body. (cf. H, where these names occur). It is thought by some older dalangs that PD and WL are fairly recent names (cf.B) replacing HK and PDn, which are still used in Trengganu. (See Chapter I). We note that in most WS versions, the clowns are first the servants of MW. After the latter's defeat, they join SR, and are his companions in the ranting tales. In Kedah, the names of the clowns vary somewhat. Ekong, Etong and Eddi also occur in the Manu Taluma. Note that in (V), Pra In (Indra) and Isvon (Isvara) replace SYT.

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1. Though not always clear from the narrations, the names Sang Alam T, Si Alam T, SY Tinggal etc. are also used by some dalangs.
2. Juynböll, Catalogus, pp.65-121; van Ronkel, Catalogus, pp.33-72; Foerbatjaraka, op.cit. (There are exceptions of course, e.g. Hikayat Ghekel Nanong Pati MS 23 of the Royal Asiatic Society, summarized by R.O. Winstedt, "A History of Classical Malay Literature", JEBRAS, xxi, 3, 1958, p.188)
3. In the WS, PD is often called kakak persakta/persata.
4. Exceptions are found, e.g. van Ronkel, Catalogus, MS. XXIX, p.35.
5. R.M.Ng. Foerbatjaraka dan Tardjan Hadidjaja, Konustakaan Djawa, Djambatan, 1952, p.136-137.
6. Hardjowirogo, op.cit., p.9.
7. Foerbatjaraka dan Tardjan, op.cit., pp.142-151.
8. Hill, op.cit., p.88.

SECTION 10.

a. IKP burnt (A-E/FL7/G-I/H/Q. cf. also W/O/T/R/S/U)

(1) (IKR): ¹/ DEWI ANJANI (cf.B etc.) after doing asceticism ON A NEEDLE (cf. name in I.), gives birth to a white monkey. SHE IS ADVISED BY THE VOICE OF SANG PERDANA to name him Hanuman. @ WHEN HE SPEAKS,

stars emerge from his mouth (cf. A29/B26/C etc.). HE HAS AN INSATIABLE APPETITE. ANJANI TELLS HIM HIS FOOD IS RED FRUIT. HE LOOKS TOWARDS THE WEST THEN TO THE EAST, SEES THE RISING SUN AND TAKING IT FOR A FRUIT, leaps at the sun but is burnt WHEN THE SUN TURNS. SANG PERDANA FORCES the sun to restore him, and Hanuman meets SANG PERDANA AND Bali. THE SUN THEN INSTRUCTS HANUMAN IN MAGIC KNOWLEDGE AND THE WARRIOR'S ARTS. He THEN REJOINS SANG PERDANA, Bali and Sugriwa. THE FORMER ADVISES HIM TO LOOK FOR HIS FATHER. © HANUMAN RETURNS TO ANJANI AND INQUIRES ABOUT HIS FATHER (cf.B). He is told that HIS FATHER is the one who recognizes his earrings. Later he is at the court of Bali./ (but it is not clear when he went.)

(ii) (RK): Hanuman's misfortune occurs in a different context from WS/HSR. (See 27). One of his recognition marks is / a WHITE COILED HAIR.^{1/}

(iii) In a Javanese lakon,^{2/} Hanuman asks Anjani about his father and she informs him OF HIS IDENTITY. (cf.B)/

b. Reduction of Strength. (A/B/G/I/L)

A possible parallel is in (RK) where^{3/} Una curses Hanuman for ruining her garden resulting in his strength being reduced by half (cf.B)./ A common Malay belief is that picking the teeth with kemunohup reduces ones magical power.

c. Food (A)

(i) (HSR):^{4/} En route to LankaFURL, Hanuman meets a sage who gives him a small amount of rice to eat. Hanuman sneers to himself at the small quantity but is staggered on eating that he is unable to finish it. (Rf: HE HIDES THE REMAINDER OF THE RICE IN HIS JAW.)/

(ii) (Other). In a Khmer version,^{5/} the sage gives Hanuman THREE SMALL LUMPS of rice./

d.

Nadurangga is the standard bearer of SR's army.

e.

In HSR (Rf.) Hanuman kills many varied ogres but not in this context.

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1. Rf: pp.198-201; RvE: pp.78-81; [Sh: p.77]

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1. Rp: 28-29.
2. Lakon Rama sawé wontén Hanitili diréja, H.H. Juynboll, "Indonesische en Achterindische Tooneel-Voorstellingen uit het Ramayana," BHI 54, 1902, p.9.
3. P.29.
4. Rf: pp.392-393; RvE: pp.131; Sh: p.111.
5. Ranker (Ramayana Khmer), foreward by Hang Thun Hak. Phnom-Penh, 1969. p.44.

SECTION 11.

In this section, WS differs from both HSR and RK, in that SR is not excluded from the throne, and the abduction of SD takes place while SR, L and SD are on their journey home. Thus, in WS, after SR wins SD, MW threatens to take SD (see 8.o.), as in HSR (Rf), and the ensuing episodes of transformation into monkeys and the encounter with MW's sister are then instances of MW's attempts to carry out his plan. When these fail, then only does he employ the barking-deer ruse. The plot of the WS is thus much more compressed than HSR/RK.

a. Transformation. (A-S/U. of. also T/V)

(1)(HSR):¹/ SR, L and SD rest under a tree. SR asks L to search for water. Eventually, @ after killing a raksasa (of.D), L finds

pools of muddy and clear water and takes some of the former. SR and SD arrive at the spot and @ leap into (cf.B etc.) the clear water, despite L's warning, and become monkeys. They leap about the trees and @ copulate (excluding A/N/U). L makes a noose from his redi (a sash) lassoes them and causes them to fall into the muddy water, restoring them. SR is repentant. @ On L's advice, SR removes SD's seed and sends it with Bayu Bata to Anjani (cf.C). The sperm is placed in Anjani's open mouth which closes and she becomes pregnant (cf.A2/B etc.)//

(ii) In the HSR,^{1/} when SR and SD become monkeys, L HURRIES BACK TO THE MAHARISI (who warned him) FOR ADVICE, RECEIVES SOME BANANAS AND SNARES WITH THIS BAIT the two monkeys (cf. B etc.)// This motif also occurs in HS. No.78 of the Bataviaasch Genootschap.²

b. Encounter with MW's sister. (A/B/D/K. cf. also C/H/J)

(i) (RK):^{3/} SANMANAKKHA MERELY SEEKING A NEW HUSBAND, approaches Rama in the guise of a beautiful woman. Rama spurns her. SHE HAS FALLEN IN LOVE WITH RAMA, (cf.B) AND JEALOUS OF SIDA, ATTACKS THE LATTER in demonic form. LaksHana cuts off her nose, EARS, @ FEET (cf.B) and hands (cf.B/K) and drives her away./

(ii) (HSR):^{4/} Her intent is TREACHEROUS, AS SHE IS SEEKING REVENGE FOR her son's death / (See 11g).

(iii) Awang Lah remarked "SR can never resist a woman". This facet of SR's personality may be due to Panji influence, certainly found in the ranting tales,⁵ and possibly affecting even the Gherita Mehraja Wana. We note too, in a Lao version,⁶ that Rama has several extra-marital amours, but in a context different from (b). In the Khmer,^{7/} Laks SHAVES HER HEAD./

c. Tongue Slashing (A. cf. also D)

(i) (HSR):^{8/} RAWANA leaves his brother-in-law to guard the city while he LAUNCHES A FUTILE ATTACK ON THE SUN. Returning, he encounters

the brother-in-law's tongue encircling the city and forgetfully, SLASHES AT IT WITH HIS SWORD, killing him./ In WS, the brother-in law's name is SANG JELMA. This name occurs in the HSR, but in another context: he is the warrior of Baliksha and possesses a poisonous tongue.

[Rf: p.46; Sh: p.10]

(11) (RK):¹/ TOS. HURLS HIS DISCUS AT THE tongue/.

d. The abduction. (A-I/K-R/T-W)

(i) (HSR):²/ RAWANA orders TWO raksasa to become TWO (cf. N/W), BARKING deer, one gold, and @ ONE SILVER (cf. W) SD sees the deer and asks SR to catch them for her. Although he realises it to be a futile task, he sets off leaving SD in L's care. When SR has left, RAWANA imitating the voice of SR, calls for help. SD insists on L's assisting SR and when L protests, @ ACCUSES HIM OF DESIRING HER (cf. B/E/K/N). L sets off after MAKING AN INVISIBLE BARRIER WHICH WILL HOLD FAST ANY MAN ATTEMPTING TO CROSS. RAWANA, in the form of a @ BRAHMIN (cf. C), asks for ALMS (cf. B/D/H/P/T/W). SD CAN ONLY OFFER HIM THE FLOWERS IN HER HAND (cf. B/D/H/P) AND PASSES THEM THROUGH THE BARRIER WHEREUPON HE PULLS HER BY THE HAND THROUGH THE BARRIER (cf. C-I/K/L/N-R/T/W) and carries her off. @ SHE TEARS OFF STRIPS OF CLOTHING TO MAKE A TRAIL (cf. C/E/K/L/T/U/W). Unable to catch the deer, SR shoots THEM (cf. C/I/N/U). He meets L, they return and discover the abduction. SR FAINTS/.

(ii) (RK):³/ TOS. orders ONE raksasa (cf. B/L/N) to become ONE golden deer. The DEER shouts, when ON WEARYING, IT REVERTS TO ITS ORIGINAL FORM and is shot. (cf. C/I) TOS. (cf. V) approaches SIDA in hermit's guise, FLATTERS HER, IS REBUKED, TAKES HIS OWN FORM AND FORCIBLY takes her./

(iii) In the HSR,⁴/ Rawana asks for LIGHTED STICKS (cf. C/E-G/K/L/N/R). He is in the form of an OLD MAN. On discovering the abduction, SR

BEHAVES SO FOOLISHLY THAT L HAS TO ADMONISH HIM TO BE A MAN./ In a Lao version,^{1/} Rama is FURIOUS with Lakshana on hearing of the loss of Sida. (cf.E) / In a serat kanda,^{2/} there is only one golden barking deer./ In a Javanese lakon^{3/} DASAMUKA asks SINTA for SIRIH (cf.I/M)./ In the same lakon,/ the deer shouts on being shot./ In the lakon Tundungan tras sandrung,^{4/} the deer becomes an ogre AFTER (cf.C/I) being shot./

c. Jentayu. (A-G/I/K/L/N/P/U)

(i) (HSR):^{5/} JENTAYU sees the wife of his friend SR being carried off by RAWANA and bare the way. They fight but without decisive outcome. Eventually, RAWANA SUGGESTS THEY EACH DISCLOSE THE LOCATIONS OF THEIR SOULS. JENTAYU STATES HIS TO BE AT THE BASE OF HIS WING AND RAWANA FALSELY DECLARES HIS TO BE IN HIS BIG TOE. RAWANA is THUS able to vehquish JENTAYU BUT SD MANAGES TO DROP her ring in his mouth, keeping him alive until SR arrives. SR AND L FOLLOW THE TRAIL (see d.) SR FIRES HIS ARROW TO FIND WATER. L FOLLOWS IT AND DISCOVERS THE WATER (cf.E but different context) WHICH TASTES PUTRID. AS A RESULT they find the dying JENTAYU who relates events, gives SR the ring, dies and is cremated./

(ii) (RK):^{6/} SATAYU BOASTS THAT ONLY THE RING ON SIDA'S FINGER CAN KILL HIM. TOS. HURLS IT AT SATAYU (cf.I) but his beak holds the ring and his spirit lingers on. INDRA DIRECTS RAMA./

(iii) In HSR,^{7/} SR BURIES the Jentayu./

f.

See B29.

g. Beheading. (C)

(HSR):^{8/} L, hacking at some bushes with (his Sh) sword, accidentally beheads Darvasinga the son of Surapandaki, Ravana's sister. The latter

seeks revenge (see b.). After mutilation, she returns home and veils herself. When Ravana discovers her, he is furious with SR and L and decides on the abduction.

h. The Egret. (C/F/H/K/W)

(HSR)¹/ Before meeting Jentayu, SR is directed by an egret which had observed @ the reflection of Ravana abducting SD in the lake. (cf.W) SR grants the bird a long neck./

i. Attack on SR. (D)

This attack is the logical conclusion of (8d.) As stated, HSR(Rf) suggests that Ravana will attack but this does not materialize, only four princes taking part. In the attack in HSR,² SD is not abducted but a possible parallel is where³/ a raksasa, Furhakan, swoops off with SD but is shot by SR who recovers SD./

j. Bald bird. (K/V/L17)

(HSR⁴ & RK⁵)/ Hanuman on route to Lanka, meets @ Sempati (cf.L17), (RK Sambahi) who had flown too near the sun and lost all his feathers. These would only grow when Rama's army cheered him thrice. This is done and he is cured. @ The bird then takes Hanuman into the air on his back and points out the lie of the land. (cf.V)./

k.

Unnecessary complication.

l.

In the HMR,/ Jombawan is Ravana's patih./ (Apparent confusion of Jambuana and Jamu Monteri.)

m. Bird blinded. (W)

(HSR)⁶/ SR seeking SD meets a bird with four wives who rebukes him for his inability to care for even one wife. SR causes him to

be blinded./

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1. Sh: pp.76-77.

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1. P.118
2. Gorth van Wijk, op.cit., p.408.
3. P.44.
4. Rf: pp.280-283; RvE: pp.86-89; Sh: pp.81-82.
5. See Chapter XI.
6. Dhani, op.cit., pp.8-9.
7. Ranker, 1969, p.39.
8. Rf: pp.236-238; RvE: pp.59-60; Sh: pp.79-80.

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1. P.33-34.
2. Rf: pp.294-297; & 302-303; RvE: pp.95-97 & 100-101; Sh: pp.83-85 & 87-88.
3. Pp.46-47.
4. P.120.

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1. Dhani, op.cit., p.10
2. Stutterheim, op.cit., p.77
3. Rama S.W.M.d., Juyneball, 1902, p.6.
4. Kats, op.cit., p.213.
5. Rf: pp.297-302 & 317-320; RvE: pp.97-104; Sh: [pp.86-87] & pp.92-95.
6. Pp.47-48.
7. P.120
8. Rf: pp.277-291; RvE: pp.85-94; Sh: pp.80-83.

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1. Rf: pp.311-312; RvE: p.102; Sh: pp.92-93.
2. Rf: pp.188-191; RvE: pp.39-41; Sh: pp.71-74.
3. Rf: pp.232-233; RvE: pp.57-58.
4. Rf: pp.380-384.
5. P.60
6. Rf: p.311; RvE: pp.101-102; Sh: p.92.

SECTION 12.

a. Bali and MW. (A/B/D/E/H/J/N/P of, also C/L)

(i) (HSR):¹/ RAWANA sets out with MDK ON HIS RATA TO VISIT INDERAJIT IN THE UPPER WORLD. He ANGERS Bali by flying over his territory - Bali IS DIVERTING HIMSELF IN HIS JUNGLE RETREAT. Bali intercepts, they fight, Bali seizes MDK AND KICKS RAWANA AND RATA INTO THE SEA. Bali returns to his city @ LEGUR KATAKINA (cf. C15) with MDK, and HAVING NO WIFE, marries her and she conceives. RAWANA begs BALI's teacher, BEGAWAN NILA CHAKARANA (ch-k-r-w) to negotiate for MDK from Bali. The sage agrees BUT RAWANA MUST PROMISE NOT TO INTERFERE WITH ASCETICS IN THE FUTURE. The sage visits Bali, leaving RAWANA @ outside the city (cf.D). Bali accedes to the request but is anxious about his unborn child. The sage takes the child from MDK'S stomach and places in that of a female goat, FETCHED BY SUGRIWA. Then, PROMISING BALI TO REPLACE MDK, he returns the latter to RAWANA. The goat gives birth to a son, named SERI Anggada.

(ii) (RK):²/ RETURNING TO LANGKA WITH MONTO (cf.B/D/E/H/J/P), TOS flies over Bali's PALACE. BALI MAKES THIS AN EXCUSE FOR TAKING MONTO. Bali HAS a wife (cf.D). TOS ATTEMPTS TO KILL ANGAD BUT IS CAPTURED

AND MADE A LAUGHING STOCK BUT EVENTUALLY IS RELEASED (cf.B/E/J).

b. Wifo Stealing (A-D/K/Q. cf. also L).

(i) (HSR):¹ This episode is only alluded to in Rf. by Anggada in confrontation with Ravana (see 16.h.). Anggada states that / BISNU asks Bali to correct the slant of his mountain. Bali succeeds, (cf.B/C), HE is granted a houri BUT declares he will give her to his brother Sugriwa and agrees to take an oath to the effect that he will be killed by Bisnu's arrow if he breaks the oath. Returning, he sees the houri, and takes her for himself./

(ii) (HK):² / Bali and SUGRIW succeed in correcting the slant of ISVARA'S mountain. ISVARA rewards BOTH brothers (cf.C). Bali is granted A TRIDENT and Sugriw, who is absent, is sent a woman in Bali's care. She IS PLACED IN AN @ URN (cf.D). Bali swears on Rama's arrow./

c. Substitute wife. (A/L)

(HSR):³ / Begawan Nila Chakarawa asks Bali for a thousand kinds of herbs. Hanuman is dispatched and returns with a whole mountain. The sage then creates a woman from the herbs, who becomes Bali's wife. She gives birth to a son, Anila./ Nola, in (C), is identified with Anila; RvE (p.117) also confuses Nola with Anila. (cf. HSR Nola Nila;)

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1. Rf: pp.244-266; RvE: pp.63-74.
2. P.22 & 30.

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1. Rf only: pp.531-533.
2. Pp.25-27.
3. Rf: pp.263-267; RvE: pp.72-74.

SECTION 13.

a. Meeting with Hanuman. (A-S/U-W)

(HSR): This episode in the HSR exhibits considerable confusion, and this is reflected to some extent in WS. In WS, moreover, further complications arise in that the episode is, in certain cases, confused with SR's encounter with Sag. In RvE and Rf., Hanuman was present in (12), at the end of which episode he leaves Bali to search for his father and climbs into a tamarind tree.¹ Later, (?) however,² he leaves his mother (thus cont. from 10) and seeks Seng Perdana who advises him to betake himself to Bali. En route, he leaps into a tamarind tree. He then meets SR and then goes to Bali's court. Perhaps (12) is then intended to follow this meeting.³ Later, however, when SR is at Bali's court, a third meeting occurs (in RvE) in which SR appears to be meeting Hanuman for the first time, and which in Sh. is indeed the first meeting. Thus, the first encounter will be compared with RK after which further comment will be made.

(1) (HSR):⁴ EN ROUTE TO BALI'S COURT (or, see above, LEAVING BALI TO SEARCH FOR SR), Hanuman leaps into a TAMARIND tree under which SR is sleeping WITH HIS HEAD ON L'S LAP. @ HANUMAN THROWS DOWN LEAVES AND TWIGS AT L (cf. K/L). L IGNORES him. Hanuman descends (cf. B) and seizes THREE arrows from L (cf. K/L). He then re-ascends (cf. B). L wakes SR and informs him. [RvE only: SR DOUBTS L'S WORDS AND @ INVITES HIM TO RETURN HOME IF HE HAS TIRED OF THE QUEST (cf. F/J/P). L THEN CAUSES THE LEAVES TO SHRED, @ WITH A PRAYER (cf. L).] SR sees Hanuman who then descends and does obeisance to SR who INFORMS L THAT THIS IS HIS SON, having recognized him./

(11) (RK):⁵ Hanuman SHAKES the tree (cf. D/Q) LAKSHANA IS ABOUT TO SHOOT AT HANUMAN (cf. B/K/L/P/Q) when the latter grabs his weapons./

(iii) (HSR;¹ RvE third meeting; Sh, first.)/ After Bali's death, SR requires somebody to go to L'puri to see whether SD is still alive. [See 17] @ SR is shown a small dirty monkey by Sugriwa, (cf.C) who had not brought him near SR because of his filthy appearance.² (Rf, RvE, Sh;) Hanuman agrees to go to L'puri (cf.C) if SR will eat with him from the same leaf. SR finds the prospect distasteful but agrees, after Hanuman has bathed in the sea. They eat from one leaf (RvE;) which L divides with his finger creating a rib. [Rf: The rib appears by itself (cf.B).] SR and L eat from one side, Hanuman from the other. This is the origin of the rib./

(iv) In HMR,³/ SR divides the leaf (cf.O)/

In HSR, SR tells Hanuman that he is as his own son but Hanuman does not know, apparently, that he is the true son of SR, for this is only revealed to him at the end of the tale. In WS, more emphasis is placed on SR's acknowledgement of Hanuman as his son than in HSR. In HMR, however, SR promises to acknowledge Hanuman as a condition for his going to L'puri. (see also 17)

In several WS versions, confusion with (14) occurs. In HSR (Sh), Sugriwa's tears fall on SR who thinks L is weeping. L shreds the leaves with a prayer (see 14). The tear motif occurs in (A/F/J/K/L/P). The leaf-shredding motif occurs in WS/HSR in both (13, RvE) and (14, Sh.).

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1. Rf. p.267; RvE: p.74.

2. Rf. p.313.

3. In Rf, in a second meeting, SR does not appear to know Hanuman (p.341).

4. Rf: pp.313-316; RvE: pp.107-109.

5. Pp.49-50.

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1. Rf: pp.363-364; RvE: p.130; Sh: pp.108-110.

2. Although on p.121 (RvE) SR marvels at Hanuman's wonderful and mighty appearance.
3. P.123.

SECTION 14.

a. Bali and the buffalo. (A-I/K-R/T, of. also U).

(RK):¹/ A buffalo bull, DARABA, with many wives, kills all his sons at birth. One cow secretly calves in a cave. She tells her son of past history @ ANDENTRUSTS HIM TO THE CARE OF GODS (of. C/F/K/N). Desiring to kill his father, THE SON REGULARLY compares the size of his foot-prints with those of his father. When HE sees they are EQUAL, he fights and kills his father. He then becomes most aggressive and challenges VARIOUS DEITIES, INCLUDING THOSE OF THE FOREST. He is directed to ISVARA who advises he should fight Bali. The buffalo challenges Bali. THEY FIGHT IN THE OPEN AND THE RESULT IS A DRAW. THE BUFFALO is then invited BY BALI to fight in a cave. Bali instructs SugriB to observe the blood flowing from the cave. If it is dark, this signifies the death of the buffalo, and if light, then the death of Bali, IN WHICH LATTER CASE, SUGRIE SHOULD BLOCK THE ENTRANCE TO THE CAVE. They fight @ FOR SEVEN DAYS (of. B/C) WITHOUT OUTCOME UNTIL BALI INQUIRES THE BUFFALO'S SOURCE OF STRENGTH. THE LATTER, FORGETTING HIS GRATITUDE TO HIS HELPING GODS, CLAIMS HIS STRENGTH IS HIS OWN. THEREUPON, THE GODS ABANDON HIM AND Bali is able to kill him. IT WAS RAINING AND THE WATER CAUSES THE DARK BLOOD TO APPEAR LIGHT (of. M/O/Q). Seeing this, SugriB blocks the entrance and returns home. Bali BEHEADS THE BUFFALO AND HURLS THE HEAD at the entrance, clearing the way. Returning to his palace, he banishes SugriB./

(11) (HSR): (RvE):¹/ She rejoins the herd BUT RETURNS TO FEED HER SON EVERY OTHER DAY (cf. B etc.) Buffalo bull is named (Sh:) c-r-f-y² (=Sapi?). The MOTHER NOTICES (RvE;) that her son's footprints are BIGGER than his father's, (RvE, Rf, Sh:) and CONSENTS to her son's fighting his father. The son, KERBAU HAMUK (h-m-q)³ ATTACKS AN ANTHILL. THE WHITE ANTS advise him to attack Bali. @ THE BUFFALO chooses the cave (cf.E). Blood AND (Sh: FOAM) FROM THE BUFFALO'S MOUTH issue forth, the LATTER is taken to be white blood. Sugriwa BECOMES RULER AND INFORMS BALI'S @ WIFE (cf.B etc. or WIVES ? see 12.) THAT SHE MUST MARRY HIM. SHE POSTPONES FOR SEVEN DAYS. Bali escapes from the cave by (Rf,Sh:) smashing the horns against [(RvE:) KICKING (cf.M/N)] the entrance. Bali HURLS SUGRIWA INTO THE JUNGLE. (Sh:) @ HE LANDS IN A TAMARIND TREE. (cf.B etc.)/ (It is not altogether certain that he lands in the tree in Sh: (toreampai kopada). In the HMR, a serat kanda and a Wayang Purwa lakon,⁴ however, it is clear that he falls onto the tree.

b. SR meets Sugriwa. (A-I/K/L/M-R/U, cf. also N)

WS here resembles HSR but in the latter, two versions are found, that of Sh. being parallel to SR's meeting with Hanuman in RvE, (see 13). The two versions of HSR are also reflected in WS.

(i) (HSR):⁵/ SR, with L, is thirsty and @ fires his arrow to find water (cf. D11). L brings the water but it tastes foul and salty. (RvE & Rf:) They search for the source of the water, which proves to be a mound of eye mucus and discover Sugriwa. (Sh:) SR sleeps with his head on L's lap under a tamarind tree. Sugriwa in the tree, weeps to see the love of brothers and weeps, tears falling on SR and waking him. SR supposes L has been weeping and invites him to return if he has tired of the quest, (cf. E-G/I/M-R/U). L is indignant, and with a prayer (cf.E) L shreds the leaves (cf. C/E-G/K/C-R/T/U). (RvE, Rf & Sh:) Sugriwa does obeisance./

It will be seen that Sh. contains traces, at the beginning of the episode, of the discovery as in RvE and Rf. In WS, too, the two versions of the episode are, to some extent, as for example in (C and D), confused.

(ii) In a Javanese lakon, Rama sawġ wontġn Mantili dirġja,^{1/} LEGANA (=Rama) feels tears, and SHOTS INTO THE TREE, (cf. C etc., and A13 etc.)/

c. Death of Bali

(i) (RK):^{2/} Sugrib relates his story to Rama and having learnt Rama's identity and plight, offers to help if SR will aid him gain revenge on Bali. Rama HAS SOME SCRUPLES ABOUT attacking Bali BUT THESE ARE ALLAYED BY SUGRIB. Arriving outside Bali's city, Rama orders Sugrib to engage Bali in battle, stating he will shoot Bali. Sugrib, however, is quickly worsted and returns to Rama who states he was unable to distinguish the two brothers. Rama GIVES SUGRIB A PIECE OF CLOTH TO WEAR ON HIS WRIST. They fight again, Rama shoots his arrow which is caught by Bali who confronts Rama, who, IN THE FORM OF NARAYANA, REBUKES BALI FOR HIS BREACH OF PROMISE. @Bali THEN dedicates his son, SUGRIB (cf. B/C etc.) and Hanuman to Rama. Rama does not wish Bali to die and ASKS HIM FOR A TINY DROP OF BLOOD TO WASH AWAY THE CURSE. Bali, however, PIERCES HIMSELF with the arrow and dies./

(ii) (HSR):^{3/} SR makes Sugriwa with [RvE & Sh: ARECA JUICE (cf. C)]. Bali CONVINCES SR OF HIS INNOCENCE BUT WHEN ASKED TO RETURN THE ARROW, HE FLINGS IT AWAY, WHEREUPON IT SWOOPS DOWN AND pierces him. He THEN dedicates his sons (cf. C) to SR./

(iii) In codex 1936 of the HSR⁴ and in the HMR,⁵ Bali is resurrected by SR (cf. R/U)

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1. Rf: pp.304-310; RvB: pp.104-107; Sh: pp.88-92.
2. In Rf, the spelling is a-sh-a-f-y; compare with the buffalo's name in Thai: Darabi. Confusion between a buffalo and ox (cf. A/F) is also apparent in certain Javanese versions. Thus in the lakon Lumbu Sura ing nagara Gura Kiskenda (H.E. Juynboll, "Indonesische en Achterindische Tooneel-Voorstellingen uit het Ramayana", BKI, 54, 1902, p.33) it is an ox, in a serat kenda (Stutterheim, op.cit., p.77) it is a buffalo.
3. The word in the WS is taken to be amuk and the buffalo's behaviour is indeed that of an amuk. In Sh, the word is spelt both a-h-m-q and h-m-q and used for both father and son. It may mean ahmak which would suit the father, or the h may be a variant for k and the a of ahmak may be an otiose alif pertaining to kerbau. (cf. Amin Sweeney, "The Connection between the Hikayat Raja2 Pasai and the Sejarah Melayu", JERBAS, XL, 2(1967) p.97.)
4. Respee.: p.122; Stutterheim, op.cit., p.77; Juynboll, 1902, p.8.
5. Rf: pp.322-323; RvB: pp.111-112; Sh: pp.97-98.

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1. Juynboll, 1902, p.8.
2. Pp. 53-55.
3. Rf: pp.323-330; RvB: pp.112-116; Sh: pp.98-102.
4. Juynboll, Catalogus, p.48.
5. P.131.

SECTION 15.

a. Submission of Saburung. (A-D/E14/F/G/I, cf. also K11/Q/R)

(i) (USR)¹/ Sugriwa, fearing attack from SAMBURANA, is slow to muster his forces. SR sends a letter to SAMBURANA (cf.D) with SUGRIWA AND HANUMAN, ORDERING HIS SUBMISSION. SAMBURANA reads the letter but refuses to attend on SR, stating that @ SR CANNOT BE BISNU AS THE LATTER HAS THREE HEADS AND FOUR ARMS. (cf.B). At night Hanuman carries the sleeping SAMBURANA back to SR. SAMBURANA is woken WITH WATER IN WHICH

SR'S ARROW HAS BEEN WASHED (Rf: AFTER ROSE WATER HAD NO EFFECT.¹) & He sees in SR the marks of BISHU (cf. B) and enters SR's service. SAMBURANA'S SON Nilabat² [n-y-l-a-b-t] assumes the form of a GOLDEN fly, finds SAMBURANA with SR and enters the former's ear to question him. He reverts at SAMBURANA'S bidding and the latter orders him to serve SR./

(11) (RK):³/ Rama MERELY REQUESTS JAMBU'S PRESENCE. JAMBU waking, sees Rama in the form of NARAYANA. JAMBU'S NEPHEW, Nilabad, NURSIES A GRUDGE AGAINST HANUMAN./

We note that in WS, Sab and Lalabat are each one of a pair. This pairing is a feature not only of WS but also of HSR -- though not in the case of these two characters -- and this has been remarked upon by Ziesenis⁴ who noted that these pairs often appear as one character. In the WS, these pairs are regularly operated by the dalang in one hand, so that each of the character's actions is, of course, identical. It may be speculated that the apparent confusion in the HSR originates from performance of the Rama saga in the wayang.

It may also be noted that in HSR, many other monkey kings come to SR's aid (cf. C/E14/T/J/K11/L/R/UL3/V).

b. Attack on Aruda. (A/D/G)

(HSR):⁵/ Hanuman (cf. V13) suggests building a causeway (RvE, Sh.). During the search for a capo (RvE) from which to begin, SR's warriors arrive at [Sh: Gunung Aruda, where a sage, Maharishi @ Mahagenta (cf. D?)] requests help against Jaya Singa/Sang (s-ng.Sh) and his son Sura Nala of Perjantaka. SR sends emissaries to negotiate with them but they are dismissed. Anila and Anggada then lead a force to attack Perjantaka and they capture the enemy rulers.⁶/ We see that in WS the plot is simpler: the attack is made to further the campaign against L'puri, whereas in HSR, the episode branches off from the main plot.

c.

This motif appears to be a duplication of L's mishap in (24.b) and (27.c) g.v.

d.

Such attacks by Raksasa are common in HSR (Rf.) but not in this context. Raksasa names displaying alliteration and assonance occur in Rf. and may also be found in Javanese lakon, as for example Katěksih and Katěksa who are killed by Hanuman in the lakon Rama sawēg wontēn Nantili dirěja.¹ The flower motif in (D) is common in Panji tales; the soul motif is similar to that in (11.e). Further, the name Selibing Nara Kandi is said by (D) to have been told him by an Indian.

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1. Rf: pp.335-353; RvE: pp.120-126.

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1. In other contexts, this rose-water cure is used regularly in the WS. Further, it may be noted that the method of taking an oath of fealty to SR in the WS is "nakan ayor sumpah", which consists of licking SR's arrow.
2. I see no reason for Stutterheim's and Ziesenis's romanization of RvE as Nilabuta.
3. Pp.56-57.
4. Ziesenis, op.cit. (translation:) p.66, note 3.
5. Rf: pp.431-435; 457-465; RvE: p.136-140; Sh: pp.119-138.
6. In RvE, SR orders certain of the captive rajas executed. Jaya Singa apparently escaped.

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1. Jynboll, op.cit., 1902, p.10.

SECTION 16.

a. Building (A-R/U/V)

(1) (RK):²/ Hanuman and Nilabud commence building the causeway

with the other monkeys. NILABAD hurls down stones SO/ Swiftly THAT HANUMAN IS HARD PUT TO CATCH THEM ALL. HE SAYS NOTHING. AFTER SOME TIME THEY CHANGE PLACES AND HANUMAN HURLS DOWN A GREAT SHOWER OF ROCKS WHICH NILABAD CANNOT CATCH, AND THEY quarrel AND FIGHT. RAMA PUNISHES BOTH OF THEM: NILABAD MUST RETURN TO KILDKIN AND SUPPLY PROVISIONS. HANUMAN MUST FINISH THE CAUSEWAY IN @ SEVEN DAYS (cf.D)./

(ii) (HSR):¹/ (Rf.Sh:) The main work is done by Hanuman, (Rf: and Nilabat), @ ANILA ANGGADA (cf.C/E/G/Q), NOLA NILA (cf.C), ANGKATA (cf.E14) MAHABIRU KARANG KETULI. NOLA NILA catch rocks thrown by Hanuman IN THEIR LEFT HANDS. Hanuman, FURIOUS, @ GRABS SEVEN HILLS WITH HIS TAIL, DARKENING THE SUN AND IS ABOUT TO HURL THEM AT NOLA NILA WHEN SR INTERVENES, CATCHES THE HILLS (cf.C) and makes peace./

(iii) In the HMR,²/ SUGRIWA and L SUPERVISE the building of the causeway./

b. Banishment. (A-L/N-Q, see also M14/U14)

(i) (HSR):³/ (Rf:) RAWANA dreams of black and white vultures fighting, resulting in the defeat and death of the former. BibUSANAM, consulted, divines that RAWANA is the black and SR the white vulture and that SR will vanquish him, (cf.B/D/G/K/L/N, also A7) and urges that he return SD to SR (cf.B/F/O/Q). RAWANA, furious, ejects him from the PALACE, whereupon he leaves L*FURI WITH HIS FAMILY (cf.C) comes to SR's camp, is received WITH CAUTION AND MUST SWEAR AN OATH./

(ii) (RK):⁴/ BibHEK is BANISHED./

The motif of setting him adrift appears to be peculiar to WS and duplicates the motif of (5.b.) and (7.b.)

In a Javanese lakon,⁵/ Wibisana is banished by Dasamuka to the mountains. He IS FOUND BY HANUMAN./

c. The begetting of HI. (A-R/U/V)

(i) (RK):⁶/ TOS orders @ HIS DAUGHTER (cf.K) THE MERMAID SUARNAMACCHA

to take the fish and attack the causeway. HANUMAN observes this, descends into the sea, captures the MERMAID AND @ COMPELS HER TO HAVE THE DAMAGE REPAIRED (cf. B/M). HE THEN MAKES LOVE TO HER, LEAVING HER PREGNANT WITH MACCHANU./

(ii) (HSR):¹/ (Rf:) RAWANA orders BETARI GANGGA to attack the causeway with the fish. Hanuman catches @ the FISH WITH HIS TAIL (cf. L). HE then repairs the causeway. (RVL & Sh:) @ A LARGE CRAB ALSO ATTACKS. HANUMAN ALLOWS IT TO PINCH HIS TAIL THEN HURLS IT ONTO LAND. (cf. B/C/H)./ The begetting of Hanuman's son occurs in another context:/ DURING HIS JUMP(Rf:)² FROM L'PURI, HANUMAN IS EXCITED TO THE POINT OF ORGASM at seeing a beautiful woman. HIS SPERM FALLS INTO THE SEA AND IS SWALLOWED BY THE FISH RULER NAMED MANIK, who conceives (cf. C/I/O)./

(iii) In a Lao version,³/ Hanuman makes love to DAUGHTERS OF THE NAGA KING (cf. B/I)./ In the HSR, Betari Gangga is not a naga but a woman. In the HSR⁴, however, the sea ruler prior to Gangga Mahasura is Betara Gangga.

d. Bleeding from pores and heat.

Mention of the former occurs in A/A7/C/D11 etc. and of heat in B9/C/G etc. In the HSR, Rawana cannot touch SD but this is because she threatens suicide.⁵ In RK,⁶ however, it is mentioned that after Tos. was given Uma, the wife of Isvara, she was too hot for him to hold.

e. Hidden ogre. (A/D/G/K/L).

(RK):⁷/ The site where Rama will encamp is supported on the head of a demon who is ordered by Tos to tonnle the ground when the army arrives in order that the earth may swallow them. Hanuman, however, dives into the earth and slays the demon./

Pa'idin is perhaps parallel to Sukasarana (HSR)⁸ or Shukrasara (RK)⁹,

Rawana's spy, who, though in simian form, is discovered by Hanuman but released after being beaten; (only A/D).

i. Ganda Wanang. Mentioned in (B) but used by many dalangs, the mountain is identified with L'puri. In HSR,¹ SR's abode after the death of Bali is Bukit Gandara Wanang.

g. SD's corpse. (B/D)

(RK):²/ Tos orders Bonjakaya to assume Sida's form, sham death and float into the river near Rama. Rama finds her and grieves. Hanuman is suspicious and the corpse is placed on a fire. She reverts, leaps in the air but is caught by Hanuman./

h. Demutation (B/C/D20/F)

(i) (NR):³/ (Rf:) Anggada is sent to RAWANA with a letter of ultimatum to return SD. Anggada lengthens and sits on his tail until he is as high as RAWANA (of.F). RAWANA refuses. Anggada REFUSES TO CHANGE SIDES (of.B), kills four of RAWANA'S generals and returns. The episode occurs AFTER the war begins (of.D)/.

(ii) (RK):⁴/ The episode occurs BEFORE the war begins./

(iii) In the Javanese lakon Anggada duta,⁵/ Dasamuka attempts to win over Anggada, AND INVITES HIM TO A FEAST WHICH Anggada refuses./

i. In (D) only, this episode appears to be parallel to RK⁶ and HSR⁷ where / Hanuman en route to Langkapuri, is confronted by a great demon. Hanuman enters its mouth and bursts through its belly. /

j. Quenching fire. (K/L17)

(RK):⁸/ Rama, with Lakshana and Sida, after being exiled, meet a nymph, Sauvari, cursed by Javara (=BG), living a solitary life beside a burning forest. Rama quenches the fire and releases her from the

curse./

In both HSR and RK there is a different episode, also exhibiting parallels with (K/L17) :-

(i) (HSR):¹/ En route for Langkapuri, Hanuman meets a nymph, cursed and living a solitary life in a GOLDEN city WHICH APPEARS LIKE FIRE. By meeting Hanuman she is released from the curse. Hanuman THEN SLEEPS WITH HSR./

(ii) (RK):²/ Her name is PUSHMALI./ Nang in (K/L17) is Thai.

k. Flagpole (Q, see also A20)

This is possibly parallel to the breaking of Ravana's canopy in both HSR³/RK⁴.

1.

(V) states that Ngrek means "fish" but the word does not appear to be Thai.

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2. P.69.

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1. Rf: pp.459-460; 466-468; RvE: pp.137;140. Sh: pp.124; 139-140.

2. P.124.

3. Rf: pp.489-506; [RvE: p.144; Sh: pp.153-155]

4. Pp.65-66.

5. Juynebell, 1902, pp.10-11.

6. Pp.69-70.

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1. Rf: pp.440-443; 468-470; RvE: pp.142-143; Sh: pp.150-151.

2. Rf: pp.564-566; [RvE: p.131, 149-150; Sh: p.182] (Told in retrospect in 26)

3. Dhani, op.cit., p.13.

4. P.112.

5. Rf: p.475. RvE: p.141; Sh: p.142.

6. P.22.

7. P.70
8. Rf: pp.482-484; RvE: p.142 [In RvE he is not caught.] Sh: pp.147-149.
9. Pp.66-67.

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1. e.g. Rf: p.336.
2. Pp.67-68.
3. Rf: pp.522-545 [RvE pp.146-147; Sh: pp.165-167]
4. Pp.70-71
5. Kats, op.cit., p.220.
6. P.60
7. Rf: pp.389-390.
8. Pp.41-42.

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1. Rf: pp.371-379.
2. Pp.58-59.
3. Rf: pp.487-488 & p.521; RvE: p.147
4. P.71

SECTION 17.a. Burning Langkamuri. (A-D/F/T-R/U/V/N)

(1) (ASR):¹/ SR requires Hanuman to confirm that SD is still alive, @ giving him his ring as a mark of recognition (of.C). Hanuman leaps (Sh, RvE:) BUT DUE TO HIS GREAT STRENGTH, SINKS INTO THE GROUND. HE THEREFORE LEAPS FROM SR'S ARM @ HAVING ASSUMED THE FORM OF A TINY MONKEY. (cf.D/G13/D) Arriving in L'PURI, he gains access to SD disguised as a BRAHMAN, introduces himself as SR'S ACKNOWLEDGED SON² AND SAYS THAT HE REGARDS SD AS HIS MOTHER. (Rf: He greets SD IN HIS

OWN FORM.) He informs her of events. SHE GIVES HIM A MANGO. DESERTING MORE, Hanuman goes to RAWANA'S plantation (RvE, Sh: In the form of a tiny monkey, (cf.B/CL3/D/K/L), GAINS THE CONFIDENCE OF THE GUARDS) DEVOURS THE MANGO FRUIT AND EVEN THE TWIGS. He then uproots the trees AND TURNS THEM TOPSY-TURVY. (Rf: Several attempts are made by the raksasa to capture Hanuman but the latter beats them off causing many casualties. He finally allows Indrajit to capture him. He is beaten but without effect. Taken before RAWANA, he is condemned to death, but weapons have no effect. HE IS POUNDED IN A MORTAR BUT EACH TIME THE PESTLE DESCENDS, LEAPS ONTO IT.) Finally he suggests that his body be bound with cloth, soaked in oil and burnt. @ He grows in size (cf.C) as the cloth is being bound around him, and all the palace cloth is used. He is lit, and leaps blazing over the city, which is burnt. He leaps into the sea [Rf: but his tail remains alight. HE RETURNS TO SD. @ He asks SD's advice (cf.D/F/I/N/O). SHE advises him to dip his tail into the POOL NEARBY (cf.U/W)]. He offers to rescue SD but she states that the credit for this must be SR's. (cf.C/K/L/N) SHE ADVISES HIM TO LEAP FROM ADAM'S STONE. Hanuman thus returns and reports to SR, who is pleased but rebukes him for burning L'PURI./

(ii) (RK):¹/ Hanuman assumes the form of a small monkey to gain access TO SIDA (cf.B etc.). Tail alight, Hanuman asks NERADA for advice. He is told to place his tail in HIS TINY WELL. Hanuman places it in HIS MOUTH and the flame is extinguished./

(iii) In (C), HKP is given SR's belt as a mark of recognition. In HSR,²/ Dewi Seri Jati is given SR's BELT to take to SD as proof that he is alive./ It may also be noted that in the panclipur Lara³ version of the HSR, / "Hanuman" returns with SR's wife IMMEDIATELY AFTER the burning of Kachapuri. (cf. B/E/U/V)/

b. SR's anger

Note that here, and also for example, in (A16, B15-16), Hanuman is treated far more harshly than in the HSR or RK. Note, however, that in a Khmer¹ version, Hanuman, on return from Lanka, has eaten the orange destined for Ram. The latter condemns him to death and he is only spared after intervention by Sugrib.

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1. Rf: pp.361-366, 386-430; RvE: pp.130-136; Sh: pp.110-117.
2. Although SR tells Hanuman that the latter is as his own son (Rf & Sh) before Hanuman's jump, in Rf, Hanuman states he is the son of Bayu and later states that he is SR's adopted son. (See also 13)

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1. Rp.58-64.
2. Rf: p.479; RvE: p.141; Sh: p.145.
3. Maxwell, op.cit., [romanisation] pp.86-87.

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1. Ramker, 1969, p.45, note 10.

SECTION 18.Raja Gajah. (A/D/B29/F)

(RK):² / Tos' two sons by an elephant mother do battle against Rama's army but are killed by Lakshmana's arrow.³ /

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2. P.102.
3. Note that battle tactics in this and following sections, where first the men, then officers and then generals do battle, is parallel to HSR.

SECTION 19.Tiger and others. (A/C/D18)

These animals do not appear in the HSR or RK. The logical conclusion of MW's having these sons is that they should fight together with the other sons. It is seen that the characters and behaviour of these animal sons are not portrayed in detail (with the exception of D).

SECTION 20.The Crown. (A-D/F)

Neither HSR nor RK have this episode. Possible parallels are found, however, in (a) HSR (Sh, Rf), where / Gagak Sura (of D) is punished by SR /; [see (8.j).] In HSR¹ (RvE, Rf), /SR, performing a sacrifice is disturbed by Gagak Nasir who has been sent by Ravana. SR kills him with a firebrand. / ; (b) RK,² where a similar episode occurs; Rama and Lakshana are asked to help against Kakanasura and her hordes, transformed into demons, who have been destroying, on Tos' orders, the sacrifices of sages. Rama and Lakshana help. Kakanasura and one of her sons is killed and another son flees.

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1. RvE: pp.94-95; Rf: pp.292-293.

2. P.34

SECTION 21.a. Spear and corpse.

In all versions but (A), this episode occurs in (27.b) q.v. (See

also D15). SR's dream may be duplication of that in (A7/D16 etc.)

b. Phantoms (A only)

This episode appears to parallel that in RK¹ of / Virunohambang who has the power of invisibility. After Rama has killed his followers and his horse, he creates a replica of himself from his scarf. He then flees to Mount Akash leaving the replica to fight. Hanuman follows and eventually succeeds in killing him./ (See also 29.c)

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1. Pp.94-95.

SECTION 22.

a. Death of GM (A-C/E/H/K/L)

(1) (HSR);² / Gangga Mahasura leads his army into battle. He is killed by @ SR's arrow. (cf.B/K/L) (Sh:) His head is hurled at the enemy (cf.E)./

(11) In the HMR,³ / GM ESCAPES INTO THE SEA. HANUMAN TUGANGGA RIPS HIM. (cf.E)/

b. (E)

This is duplication of (26.a/29.b), q.v. There is a tendency in WS, usually in ranting tales, to duplicate the motif of Hanuman's obtaining a son. See Chapter XI.

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2. Rf: pp.579-580; Sh: pp.192-194.

3. P.125.

SECTION 23.

Burning gaze. (A-D/F/H, see also E29)

(HSR):¹/ Rawana has his son (of.H), Bilabisa (b-l-a- b-y-a, RVE.) (cf. B/C/F/H) (see also 26.) brought to him. This son has a burning gaze. Bibusanan informs SR who on his advice orders that @ a large mirror be made. Hanuman positions himself with the mirror. When Bilabisa emerges, he sees his own face and is burnt up (cf.C)./

In (A/B/D), the episode appears to be confused with an episode from RK² where the demon Aditya has a miraculous glass which burns everything before it. This glass is in the charge of Brahma but Anggada succeeds in obtaining it and Seng Aditya is thus easily killed by Rama. In WS, we note that the object is used as a defence against the burning eyes of the HSR.

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1. RF: pp.546-549; RVE: p.147; Sh: pp.167-169.

2. P.92.

SECTION 24.

a. Healing milk. (A/D/E/F/H/K/L)

Not apparently occurring in HSR/RK, a similar motif is, however, found in certain Panji tales, e.g. Ken Tambuhan,³ where a nymph's milk is used as a healing agent.

b. Battle with Indrajit. (A-F/H/K/L)

(i) (RK):⁴/ Indrajit, SON OF MONTO (cf.B) attacks, causing many casualties. HE FIGHTS WITH LAKSHANA BUT WITH NO OUTCOME. @ Indrajit then performs a sacrifice to INCREASE THE POWER OF HIS ARROWS. The sacrifice is disrupted by JAMBUBAN IN THE FORM OF A BEAR, on BibHIK's

advice, (cf.B). Indrajit fires his serpentine arrow which becomes serpents AND IS ITS VENOM ON THE APE ARMY CAUSING THEM AND LAKSHANA TO FALL SENSELESS. BIBHEK ADVISES RAMA TO SHOOT HIS ARROW TO HEAVEN WHEREUPON Garuda DESCENDS and pecks the serpents to flight. LAKSHANA AND the monkeys recover. @ INDRAJIT PERFORMS ANOTHER SACRIFICE BUT TOS SENDS HIM NEWS OF KAMPAN'S DEATH. THE MENTION OF THE LATTER SERIOUSLY ENDANGERS THE SUCCESS OF THE SACRIFICE. (cf.B). INDRAJIT AGAIN FIRES A MAGIC ARROW. THIS TIME THE WHOLE ARMY IS LAID LOW, EXCEPTING HANUMAN (cf.B) WHO IS, HOWEVER, KNOCKED SENSELESS BY INDRAJIT. RAMA BEARS THE NEWS, COMES TO THE SCENE AND FAINTS. BIBHEK WHO IS ABSENT, SUPPLYING PROVISIONS, RETURNS AND RESTORES HANUMAN. @ Hanuman is sent to fetch herbs and returns with the mountain. (cf.B.) The fallen are restored. In a further battle, LAKSHANA @ beholds (cf.B/E) Indrajit with his arrow. The head IS CAUGHT IN A VASE OBTAINED BY ANGGADA FROM DRAMA TO PREVENT IT FROM TOUCHING THE EARTH AND CAUSING A CONFLAGRATION (cf.B). TOS sorrows for his son./

(11) (HSR)¹/ INDRAJIT ADVISES RAVANA TO RETURN SO THAT HIS GLORY MAY INCREASE (cf.C). Indrajit attacks CAUSING A RAIN OF ROCKS (cf.B). Indrajit's serpentine arrow IS COUNTERED WITH L'S geruda ARROW. @ In battle Indrajit is of magnificent appearance² (cf.C). The monkeys slain by Indrajit WHILE THEY SLEPT, are restored by the herbs. @ INDRAJIT BIDS A TOUCHING FAREWELL TO HIS WIFE (cf.C). In the final battle, HANUMAN AND L ON HIS SHOULDERS, fight Indrajit. @ INDRAJIT DISAPPEARS INTO THE CLOUDS (cf.E). HANUMAN HURLS A MOUNTAIN AT INDRAJIT (cf.D). The fatal arrow is fired by SR (cf.C/F). A FOLLOWER OF SR IS GERUDA MAHABINA (Sh: m-h-a-b-y-a)./

In HSR the sounding of L occurs in the battle against Ravana, and in RK, L has a second mishap similar to HSR. These two parallel episodes of RK/HSR are similar to several versions of WS.27, and motifs of (B24) occur in (27.c) q.v.

c. MES driven out. (A/B/C27/D/E27/BL6/K/K27/L/L27)

This motif appears to be a duplication of (16.b). Regarding SR's harshness in WS, see (17.b) Note that here, too, SR's camp is in the east.

d. Dream birth. (E)

The dream birth motif is not uncommon in Malay/Javanese literature. For example, in the story of Watu Gunung according to the version in a Malay serat kanda,¹ Sintu dreams of intercourse with DG, resulting in pregnancy and the birth of Watu Gunung. (See also 22.b)

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3. A. Teouw, Shair Ken Tambuhan, Oxford University Press, Kuala Lumpur, 1966, p.166.

4. Pp.83-90.

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1. Rf: pp.507-508, 581-604. [RvE: pp.144; 151-156] Sh: pp.156-157, 195-215.

2. This also appears to be the case in RK. In the majority of WS versions and puppets, however, Inderajit is no more attractive in appearance and character than his father and brothers.

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1. Van Ronkel, Catalogus, p.8.

SECTION 25.

Maula Tani (A/D)

(1) (HSR):²/ Ravana summons Mula Matani (or Patani, RvE), his adoptive son from the underworld. He has 500 heads and 1000 arms (see 45). He takes the army into battle. Ribusanam informs SR of their opponent's identity. Eventually, SR shoots off all his heads but one. Mula Matani dies./

(ii) In the Wayang Purwa lakon Bukhis,¹/ he is named Mula TANI./

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2. Rf: pp.608-619; RvE: pp.161-162; Sh: pp.218-228.

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1. Kats, op.cit., p.221.

SECTION 26.

a. The abduction of SR. (A-F/H/J/K/L/R)

(i) (RK):²/ TOS SUMMONS MAIYARAB son of MAHAYANA ruler of the underworld FROM HIS HOME. BIBHEK DIVINES AND ADVISES CAUTION. Hanuman @ enlarges himself and protects Rama IN HIS MOUTH (cf.B/F/J). MAIYARAB, WHILE in monkey form (cf. F/K/L) OVERHEARS BIBHEK state that the danger WILL pass at the first signs of dawn. BY MAGIC MAIYARAB SIMULATES THE STARS OF DAWN and the monkeys sleep. He THEN enters the camp, and with sleep inducing magic POWDER puts @ THE ARMY (cf. G/F) into deep slumber, and steals away with Rama to his home. The monkeys awake, discover the abduction. BIBHEK DIVINES AND Hanuman follows ACCORDING TO BIBHEK'S DIRECTIONS. Arriving at a pool, he descends through a lotus, defeats all opponents, and comes to ANOTHER LOTUS POND GUARDED BY MACCHANU. (The latter was adopted by MAIYARAB WHO FOUND HIM ON THE BEACH WHERE HE HAD BEEN LEFT BY HIS MOTHER). They @ fight, with no outcome (cf.B/D/E/K/L), and eventually discover their relationship. MACCHANU IS LOATH TO BETRAY MAIYARAB BUT IN A RIDDLE ADVISES HANUMAN TO DESCEND THROUGH A LOTUS. Arriving in the underworld, Hanuman meets @ BIRAKVAN (cf.F), sister of Maiyarab, who @ weeps (cf.B etc) for her son VAIYAVIK who is to be BOILED with Rama. She has been ordered to fetch water FOR THIS PURPOSE. Hanuman promises to help her son if she will direct him. At the gate all entrants must be weighed.. Hanuman

becomes a LOTUS FIBRE and conceals himself in her SCARF. The scale breaks BUT SHE declares that it is rotten AND IS ALLOWED TO pass through. Hanuman finds Rama asleep in a @ cage (cf.B etc). Hanuman fights MAIYARAB @ AND STRIKES HIM WITH UPROOTED PALM TREES (cf.B) Maiyarab does not die. BIRAKVAN informs Hanuman of the location of Maiyarab's soul, (cf.C/E). Hanuman lengthens his ARM, obtains the soul (cf.C) and crushes it causing Maiyarab's death (cf.C/E). Hanuman creates VAIYAVIK ruler of the underworld (cf.B, see also A29). He then returns with Rama./

(ii) (HSR)¹/ THE SON OF RAWANA, PATALA MAHIRAYAN (Here, he and Miraba are two distinct individuals) @ (Rf. & Sh:) SENDS TWO WARRIORS TO KIDNAP SR BUT THEY ARE DISCOVERED BY SANG POTAK SEMARDA AND RETURN. (cf. D/E). SANG POTAK INFORMS HANUMAN (cf.E) who orders a watch kept, AND LENGTHENS HIS FUR to protect SR, [Rf: and HE ENCIRCLES SR'S PALACE WITH HIS TAIL (cf.C).] PATALA M. approaches FROM THE AIR AND FROM UNDER THE EARTH BUT CANNOT ENTER UNTIL AS A MITE AND THEN AS VARIOUS OF SR'S WARRIORS, he succeeds. HANUMAN discovers the abduction. Hanuman becomes as small as a MUSTARD SEED (LIZARD, RvE) IN HER @ JAR (cf.D/J). He THEN meets his son WHO guards the scales. He is named HANUMAN TEGANGGA (cf. E22/OL1) [In WS, Hanuman Tegangga, if used, is a different son from that of the fish, who is always Hf.] When the scales break, @ Hanuman IMMEDIATELY reverts (cf. B/D/J). Hanuman enters, DEFEATS THE GUARDS, rescues SR and @ DEFEATS (cf.E) PATALA M. who INFORMED, HAD ATTACKED him. (Only in Rf. does he also crush Miraba's soul). (RvE: BIBUSANAM RESTORES SR WITH ROSE-WATER.) PATALA M DOES BATTLE WITH SR AND DIES BY SR'S ARROW (cf.C). HANUMAN TEGANGGA THEN COMES TO SERVE SR./

The name Lobis in WS appears to be parallel to / derived from the name b-l-a-b-y-s of HSR (RvE), see (23).

(iii) In the Wayang Purwa lakon Bukbis,¹/ Rama AND LESMANA are abducted./

b. HI's search for his father. (A-E)

This appears to be duplication of HKP's search for SR, see (10.a, 13).

c. Slippery enemy. (A-F/K)

(RK): This episode contains motifs parallel to two different episodes of the RK:²/ After Bibhek is installed in Lanka (see 29), he is attacked by the king of Chakravala. Hanuman, informed, arrives, fights the demon and tears him in half. He is surprised when the halves join together again. At last, on Bibhek's advice, he tears the demon's heart out, killing it./ Before this, there is another episode where / Hanuman fights Prayalaksana, the son of Tos but reared in the underworld. His body is too slippery for Hanuman to grip. A sage advises sprinkling sand on the demon. Thus he is able to grip and kill it, (cf. D/C/E/F/K)/. The name of the demon's mother in (D) may be parallel to that of Niraba's sister in HSR (Rf.): Dinurani.

d. Oddments. (E)

The episode in (E) contains a jumble of motifs which are found in a number of ranting tales, as for example Sultan Dini, Kera Mas and Kerak Nasi.³ It will be noted that in (E) there is a tendency for the dalang to stray from the main plot in a way not generally found in WS.

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2. Pp. 72-76.

Page 341.

1. Rf: 552-573; RvE: pp.148-151; Sh: pp.173-187.

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1. Kats, op.cit., p.222.

2. Pp.122 & 119.

3. See Chapter XI.

SECTION 27.

a. NKK's ruse. (A-F/K/L)

(RK):¹/ Tos. orders Kumbhakarna (cf.E) to fight. He battles with Sugrib and decides to employ trickery. He challenges Sugrib to uproot a rain tree @ and fight him with it. (cf.C) The foolish Sugrib succeeds, but exhausted, he is easily captured by Kumbhakarna who makes off with him towards Lanka. Hanuman rushes to the rescue, releases Sugrib and @ bites Kumbhakarna's nose and ears (cf.F)./

This episode does not appear in HSR. HSR states that / Kumbhakarna (cf.E) sleeps for long periods at a time (cf. also B5) and Rawana's messengers have great difficulty in waking him.² (Rf): He is also an ascetic (cf. A5)/.

b. Spear and carcass. (B-E/K/L/A21/B24)

(RK):³/ Kumbhakarna sets out with his spear @ Kokkhasakti (cf.K/L2) to invoke the gods and awake the power of the spear. Bibhek divines and reveals the plan. Accordingly, Hanuman assumes the form of a carcass and Angada that of a crow. Kumbhakarna, at the riverside, is distracted by the stench and his work is rendered useless./

c. NKK attacks. (B/C/E/H/K/L/S)

The WS episode is parallel to RK and also contains motifs found in the HSR/RK episode of Rawana's attack on Bibusanam. RK is therefore compared firstly with WS only.

(RK):⁴/ Kumbhakarna attacks Rama's army with the spear which @ hits (cf.C/K/L) Lakshmana causing him to fall senseless. Bibhek directs Hanuman to fetch certain shrubs from a mountain. @ They must be brought before sunrise (cf.B24). Hanuman attempts to hold up the sun (cf.B24/R26) @ but is burnt. Revived by Aditya, (see WS/HSR 10,) he is told that the sun cannot be held back but agrees to ride shrouded behind the clouds (cf.R26). Arriving at the mountain, Hanuman calls for the shrub. There

is a reply from the foot, "I am here!" He descends and shouts again. Now the reply is from the summit, "I am here!" (cf. B24/C/E/F26). Eventually he enlarges his body, encircles the mountain with his tail and when the shrubs answer, he uproots them. He returns, the antidote is prepared and Lakshmana recovers./

A later episode of RK/HSR contains motifs also found in B270 :-

(i) (HSR):¹ (Rf:)/ L shielding BibUSANAM is hit by RAHANA's @
 ARROW (B24) and falls senseless. SR WEEPS (cf. K/L). THE ANTIDOTE
 MUST BE APPLIED BEFORE SUNRISE, OTHERWISE A TREE WILL GROW IN THE WOUND
 (cf. B24/C/E/K/L). Hanuman, ordered by BibUSANAM, fetches the necessary
 shrubs, BRINGING THE MOUNTAIN (cf. B/C/E/F26/K/L). He then fetches a
 stone from UNDER RAHANA's bed (cf. B24/C28/K/L) and ties RAHANA's and
 MDK's hair together (cf. C28). BIBUSANAM THEN SENDS HANUMAN TO STOP THE
 SUN. THE SUN REFUSES RUDELY. HANUMAN SUCCEEDS (cf. B24) BY KICKING
 THE SUN BACK. Hanuman then descends below the earth to collect the
 dung of the cow that supports the earth. (cf. B/E) AS THE COW CANNOT
 COMPLY, HANUMAN SQUEEZES ITS STOMACH AND obtains the excrement. (cf. E)
 Hanuman returns and BibUSANAM restores L./
 (ii) (RK):² / L is hit by TOS' SPEAR. TOS uses the stone AS HIS
 PILLOW (cf. B24 etc.)/

As the above episode also contains motifs found in the RK
 Kumbhakarna episode, these motifs are distinguished by a dotted line.

d. MDK dies by an arrow. (B/E/K/L see also H/S)

In both RK³ and HSR,⁴ Kumbhakarna fights Rama and is killed by the
 latter's arrow (cf. B/K/L)./ In HSR, / his head is hurled at the
 enemy (cf. E)./

e. Oddments.

It is again seen that (E) contains various oddments unnecessary to
 the plot, (see 26.d).

f. Attempted resurrection. (C)

Mentions of this occur in both HSR and RK. In HSR, Indrajit performs an abortive sacrifice to accomplish this. (See also 24.b) where SR's followers are restored. In RK,¹ an episode more similar to (C) occurs: Monthe prepares an elixir of life to restore the dead. Hanuman frustrates the ceremony by assuming the form of Tos, and defiling her chastity.

Page 343.

1. Pp.78-79.
2. Rf: pp.511-513; RvE: p.145; Sh: pp.159-160.
3. P.79.
4. Pp.80-81.

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1. Rf: pp.621-627; [RvE: pp.162-163] Sh: pp.228-235.
2. Pp. 98-99.
3. P.82.
4. Rf: pp.516-521; RvE: pp.145-146; Sh: pp.163-165.

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1. P.102-103.

SECTION 28.a. Soul receptacle (A)

In both HSR, and RK Rama fights with Ravana, shooting off his heads which grow again. In both, a solution is found but the episodes are dissimilar. The NS solution, where stated, parallels the RK:

(RK):² / Bibhek informs Rama that Tos's soul is in the care of a sage, Goputra. Hanuman volunteers to obtain it and informs Rama that

he may resort to various ruses and that Rama must trust him. Hanuman with @ Anggada (cf.F) go to the sage, and tearfully inform him that Rama has ill-treated them, that @ they wish to serve Tos and ask Goputra to take them to him. (cf.D) Hanuman advises the sage to take Tos' soul vessel for safety's sake. Hanuman @ and the sage (cf.D/K/L) enter Lanka causing consternation. @ Anggada is left at (cf.F) the gate with the soul vessel. Hanuman excuses himself, returns to Anggada, creates a replica of the vessel and instructs Anggada to hide the original. Hanuman convinces Tos of his intentions and is adopted by Tos as his foster son. Hanuman feigns to fight Rama's army, which flees, leaving @ Lakshana (cf.D) who is astorished to find Hanuman a foe. @ Hanuman, on return to Tos, is married by him to Indrajit's widow (cf. B/D/K/L). Hanuman again emerges pretending he is going to fight. He is given the soul vessel by Anggada (cf.F), and brings it to Rama who is delighted. @ Seeing the vessel (cf.D) Tos despairs./ It may be noted that in the Wayana Purwa Lakon, Pedjahipun Desamuka,¹ as in (D), mention is made, but in a different context, of two sons of Kumbakarna, named Kumba-Kumba and Aswani-Kumba.

b. The end of MW

(1) (RK):² TOS emerges to do battle. There are omens, e.g. thunder, portending HIS death (cf.B). SR shoots him with AN arrow. @ TOS (cf.V) dies when HIS SOUL IS CRUSHED BY @ HANUMAN (cf.K/L). Sida is rescued.

(11) (HSR):³ @ RAWANA is advised to return SD on several occasions previous to this time. (In RK, Kumbhakarna also advises this). [Rf: SR and RAWANA fight with MAGIC WEAPONS - in the fight against Inderajit, FIRE/RAIN arrows were used (cf.E) - SR SHOWS HIMSELF IN THE FORM OF BISNU TO RAWANA (cf.E)]. RAWANA'S HEADS ARE SHOT OFF by SR, (cf.B) INCLUDING THE ONE IN WHICH HIS POWER RESIDES (cf.H). (Re. stone and

hair tying, see 27.o) RAWANA's palace was protected by (among others) AN IRON WALL. Various omens occur before the deaths of INDERAJIT AND PERDANA WARNA¹/ In HSR, those omens are very similar in wording to the NS bilangen noted on page 104.

(iii) In the HSR,²/ A HILL IS PLACED ON RAWANA'S BODY (cf.B etc.) / In the Wayang Purwa lakon Pedisahipun Dasamuka,³ / HANUMAN places it (cf. B etc.) / In a serat kanda,⁴ / after the hill is placed, HANUMAN ADDS TO IT TO ENSURE ITS FIRMNESS (cf.B) /. In HSR, too, we note that Rawana does not die.

⁵ In (I) only, this motif appears to parallel the RK⁵ where / Malivara, Lord of the gods, sits in judgement on Rama and Tos and orders the latter to return Sida. Tos refuses. / It may also be noted that in the Wayang Purwa lakon Pedisahipun Dasamuka,⁶ Dasamuka unsuccessfully asks BG for victory in the battle.

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2. Pp.104-108.

Page 346.

1. Kats, op.cit., p.225.

2. Pp.109-114.

3. Rf: pp.651-660; RvE: pp.163-165; Sh: pp.238-243.

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1. e.g. Rf: p.603; RvE: p.161

2. P.128.

3. Kats, op.cit., p.226.

4. Stutterheim, op.cit., pp.78-79

5. Pp.96-97.

6. Kats op.cit., p.225.

SECTION 29.

Aftermath. (A-C/E/F/H/K/L)

This episode is mainly parallel to the episode in RK. (A) regards this episode as part of the Cherita Mahraja Wana and it has therefore been treated as such. In (B/C), however, the parallel episodes are regarded as ranting tales. In section 29, moreover, we have included various oddments which find no place in the other sections. The main episode is divided into a, b and c.

B.

(i) (RK):¹ / After Sida's ordeal by fire (see KAS), RAMA RETURNS TO AYUDHYA. He grants various kingdoms to his followers of whom BIBHEK IS MADE RULER OF LANKA./

(ii) (HSR):² Throughout HSR, / SR IS STATED TO HAVE 33 (cf. EL6 etc) CAPTAINS. HANUMAN TEGANGGA and PARIABAN are installed as rulers of the underworld. (Pariaban was previously installed by Hanuman; (cf. 26.a) THIS IS CONFIRMED BY SR.)

ANILA AND ANGGADA WERE GRANTED THE LANDS OF JAYA SINGA AND SURANALA AFTER CONQUERING THEM./

(iii) In the HMR,³ / SR returns to HANDURAPURA TO VISIT HIS PARENTS (WHO ARE THUS STILL ALIVE)/. In another manuscript of the HSR (codex 1689),⁴ Bibusana is made ruler of Langkapura. (In Rf. he is offered the rulership but declines it.) In the Wayang Purwa lakon Prabu Rama Obong,⁵ too, Wibisana becomes ruler of Ngalongka. In the lakon Tambak Undur,⁶ Rama returns to Ngajodja.

b.

(i) (RK):⁷ / Monto has already conceived with Tos, and gives birth to one son, Bainasurivangsh. Bibhek is his step-father. The child is informed of his father's death by his governor and becomes desirous of revenge. He sets off with his governor across a wall of fire and ditch of death water to Maliven the land of Chakravarti, Tos's @

friend (cf. E/F). Chakravarti accepts the boy as his own and agrees to help. He marches on Lanka, defeats Bibhek, places him in fetters and installs Baina, as ruler of Lanka. Benjakaya, daughter of Bibhek (who mated with Hanuman after the incident in (16.g), but who in US is regarded as MN's widow who marries Hanuman, see also 28) has a son by Hanuman, named Aeuraphad. The latter flies from Lanka to find his father. He finds Hanuman doing asceticism @ in human form (cf. F), and not recognizing him, refuses to believe that this is Hanuman until the latter yawns stars and moons. Hanuman hears of events and they muster the ape army, go to Ayudhya where Barat and Satrud join them. The army marches on Lanka. Baina, is killed and Bibhek freed. They then march against Maliven and besiege the land. Chakravarti is killed. Macchanu is made ruler./

(11) In the Khmer,¹/ Bibhek is attacked by the TWO sons of Rab (=Ravana)./

O.

The episode of Dewe' does not appear in RK or HSR. In the Javanese Wayang Purwa, several lakon, such as Pandu Bregola, Petruk dados Ratu, Semar Minta Bagus and Doorta Wana,² relate how panekawen become rulers. The US episode, however, does not portray any other obvious similarity with those lakon. The phantom figures in (A) appear to duplicate the motif in (A21).

d. Reluctant hero. (C/K of. also F)

(HSR):³/ Rawana invites Perdana Wana to fight. He shows some hesitation but comes. He is then sumptuously entertained. He fights and is eventually killed by SR./ In a Javanese lakon,⁴/ Kusubakarna is invited to eat with Dasamuka and THEN asked (to fight). He REFUSES. Dasamuka IS ANGRY. (cf. G/F/K)/

Page 348.

1. Pp.118-121.
2. Rf: pp.660-683, 702-723; RvE: pp.140 & 173; Sh: pp.244-257, 270-276.
3. P.130.
4. Juynboll, Catalogus, p.45.
5. Kats, op.cit., p.228.
6. ibid, pp.226-227.
7. Pp.122-125.

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1. Renker, 1969, p.58
2. Kats, op.cit., pp.314-315 & 351-356.
3. Rf: pp.631-651; RvE: 159-161.
4. Juynboll, 1902, p.13.

KUSI AND SERANI.

(RK)⁵¹/ After SIDA is rescued, Rama desires proof of her chastity. She undergoes an ordeal by fire but is untouched by the flames (cf.K/L) ... On a later occasion (cf.L) ADUL, THE NIECE OF @ TOS (cf.V) DESIRES REVENGE. While Rama is absent, SHE ASSUMES THE FORM OF A SERVING MAID AND persuades @ SIDA (cf.V) to draw a picture of @TOS (cf.V). THE MAID DISAPPEARS AND ENTERS THE PORTRAIT. Rama returns. SIDA cannot eradicate the picture (cf.B) AND HIDES IT UNDER HER BED. RAMA LIES DOWN BUT IS TORTURED BY GREAT HEAT. HE CALLS LAKSHANA, A SEARCH IS MADE AND the picture found. Rama becomes enraged. He orders LAKSHANA TO KILL SIDA AND RETURN WITH HER HEART. LAKSHANA, GREATLY DISTRESSED, HAS TO BE TAUNTED BY SIDA BEFORE HE CAN ATTEMPT TO KILL HER. TWICE HIS SWORD DROPS FROM HIS POWERLESS HAND. THE THIRD TIME @ IT BECOMES A GARLAND OF FLOWERS (cf.B etc). LAKSHANA PARTS FROM

SIDA. INDRA CREATES A DEAD DEER. LAKSHANA CUTS OUT THE HEART AND SHOWS IT TO RAMA WHO REMARKS THAT HER HEART RESEMBLES A BEAST'S. @ A GOD ASSUMES THE FORM OF A BUFFALO AND LEADS SIDA (cf.L) TO THE ABODE OF THE RACE VAJIRGA. SHE GIVES BIRTH TO A SON, MANKUT. LEAVING him with the sage, SHE goes to bathe, AND SEES MONKEYS LEAVING ABOUT WITH THEIR OFFSPRING ... THE MONKEYS REBUKE HER FOR LEAVING HER CHILD. SHE IMMEDIATELY FETCHES HER SON. The sage notices the child is missing and is ABOUT TO create a replica WHEN SIDA RETURNS. SHE PERSUADES THE SAGE TO COMPLETE THE CEREMONY as she desires a companion for her son. LABA is then created from A FIGURE ON A SLATE. AGED THEN, boys roam in the forest, SEE A HUGE RANG TREE AT WHICH MANKUT FIRES AN ARROW, FELLING THE TREE WITH A GREAT CRASH. RAMA HEARS THE COMMOTION, AND HEARING A USURPER, PERFORMS THE HORSH SACRIFICE: A HORSE IS RELEASED WITH WRITING ATTACHED TO IT STATING WHOSOEVER MOUNTS THE HORSE IS A REBEL. HANUMAN, BARAT AND SATRUD FOLLOW THE HORSE. MANKUT SEES THE HORSE AND MOUNTS IT @ WITH LABA (cf.B etc). HANUMAN BARS THE WAY BUT IS OVERCOME BY MANKUT who binds HIM. ONLY RAMA CAN FREE HIM. RAMA ORDERS BARAT AND SATRUD WITH AN ARMY TO CAPTURE THE BOYS. EVENTUALLY, MANKUT, HIT BY BARAT'S ARROW, FALLS @ SENSELESS (cf.B), IS CAPTURED AND JAILED. LABA FLIES BACK TO HIS MOTHER WHO GIVES HIM A KNOT-LOOSENING RING. LABA @ SUCCEEDS IN RELEASING MANKUT (cf.B). RAMA AND THE ARMY THEN PURSUE THE BROTHERS. RAMA AND HIS SON SHOOT AT EACH OTHER. THE ARROWS FALL HARMLESSLY, HIS SON'S BECOMING FLOWERS. Rama THEN discovers the boys' identity and LAKSHANA REVEALS THE TRUTH. @ Rama goes to SIDA's abode (cf.B/q) BUT SIDA REFUSES his overtures. His sons return with him to AYUDHYA. PLEING FOR THEIR MOTHER THEY RETURN TO HER WITH A MESSAGE FROM RAMA THAT HER ABSENCE WILL RESULT IN HIS DEATH. SHE STATES THAT SHE WILL RETURN ON HIS DEATH. RAMA AFTER CONSULTING HANUMAN, FEIGNS DEATH. SIDA, INFORMED, ARRIVES. RAMA EMERGES FROM HIDING BUT SIDA REFUSES HIS PLEAS AND ESCAPES INTO

A CHASM WHICH APPEARS IN THE GROUND. HANUMAN FOLLOWS BUT SIDA AGAIN REFUSES. RAMA CONSULTS BIBHEK WHO ADVISES A DEMON-KILLING SOJOURN IN THE FOREST. AFTER THIS ISVARA RECONCILES RAMA AND HIS WIFE./

(11) (HRS):¹/ SD is MERELY BANTSEED (cf.S). SR's son is named TILAVI (RVE). @ HE RUNS OFF FROM MRK AND RETURNS HOME (cf.14/J4). MRK COMPLETES the creation of the replica BEFORE meeting SD. The replica is named KUST² (RVE). The replica is created from GRASS (cf.B³to). The boys KILL MANY OGRES (cf.O). MRK unravels L's bonds (cf.V). SR ASKS MRK for reconciliation with SD. (cf.Q) MRK ORDERS REMARRIAGE. (Sh:) FOR THE MARRIAGE OF HIS SON, SR ORDERS THAT SEVEN PAVILIONS BE BROUGHT FROM THE UNDERWORLD, TOGETHER WITH A @ FOOL (cf.B)./

(111) In the HMR,³/ RAWANA'S DAUGHTER hides the picture in SD's dress ... SR BEATS HER. L, ordered to kill her, spares her and returns with a GOAT'S heart. SR HAS NUMEROUS FAINTING FITS (=mad?). / In a Lao version,⁴ / Lak SMEARS DOG'S BLOOD ON HIS SWORD. / In the Khmer version,⁵/ Rama's sons are named RAMLAKS AND JUPALAKS, / thus both names containing the name of Laksanana. Compare this with the US names Lak Juna and Lak Palembang. The names Chalok and Chabut (cf.E4/C/O/V also V4) appear to derive from the Thai Chau Lak (cf.V4) and Chau But, the latter being noted by Miller⁶ as a name used in the Thai shadow-play.

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1. Pp.116-117 & 126-142.

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1. Rf: pp.661-662, 688-702; RVE: pp.165-166, 169-172; Sh: pp.243-244, 257-271.
 2. cf. Ziesenis, op.cit., (translation), p.174 (ref.h)
 3. Pp.129-130.
 4. Dhani, op.cit., p.16.

5. Ranker, 1969, p.52.
6. F.W.K. Müller, "Nang, Siamesische Schattenspielfiguren im Kgl. Museum für Völkerkunde zu Berlin," Internationales Archiv für Ethnographie, Bd.7, (1894). Supplement. See plate 5.

CHAPTER TEN

Observations

1. The results of this comparison speak largely for themselves. The majority of motifs of the WS are also found in the HSR and/or RK. None of the WS versions, however, is identical to the HSR or RK, nor are any two WS versions identical to each other; in fact, it may be said that each dalang possesses, to some extent, a distinct version, the motifs of which are, to a considerable degree, similar to motifs of RK/HSR. This is not to say, however, that there is no WS "version", and that the WS repertoire is merely the result of "dipping" into the HSR/RK by each dalang. In spite of wide variation, the WS versions (excluding Kedah W/X) all possess a number of common features which distinguish the WS from HSR/RK and make it possible to speak of a WS version or group of similar versions, which, whatever the origin, have crystallised into a distinct form.

Examples of these common features are :

a. The frame of the plot

The WS group (A-V) differ from HSR/RK in that no mention is made of SR's exile. The plot is much more compressed, so that the abduction of SD is considered to take place on the journey home, and (11.a) and (11.b) are treated as attempts at this abduction. In Sh., although SR's exclusion from the throne is mentioned, the exclusion episode is absent. Ziesenis¹ notes that Maxwell's version "completes the reduction of Rama to the level of a mere fairy-tale hero, a process which had probably already been initiated in Sh." In the WS, we see an intermediate state in this reduction, about which more is stated below.

b. Certain motifs and names which are absent or differ from HSR/RK
but which are common to the majority of WS versions (excluding those

versions manifestly incomplete), and some of which are found in all versions. Such motifs are:

- (i) Shooting palms growing on a naga during the contest for SD.
- (ii) The setting adrift of WBS.¹
- (iii) The presence of and the role played by god-clowns.
- (iv) M's possession of seven or twelve heads.
- (v) Certain names²: e.g. MMA, WTKB, RL, DSM, TFI, HL.³

c. Minority Motifs.

There is in the WS, a large, yet to a certain extent, limited number of what may be termed "floating motifs", which appear in a minority of WS versions but which, judging from their wide area of distribution, are to be regarded as WS motifs. Some of these, e.g. (20) are compatible with other versions and may have been omitted from the latter; others, e.g. (2.h) must be regarded as variants. It is not, of course, suggested that these common features are confined to the WS; many of them are proved to exist in other areas.

d. Localization.

The majority of dalangs believe that the events in their repertoire occurred locally.⁴ This is not always clear from their narrations, nor is there total consistency concerning the places where the events are supposed to have occurred. A number of dalangs, (e.g. A and U) consider Langkapuri to be Langkawi, an island off the coast of Kedah. Others, however, (e.g. F) believe that it was near Bangkok. Many believe that WTKB was situated in Singgora but (U) believes it was at Jitra. Each dalang is able to quote "evidence" for the correctness of his belief; e.g. seven palms are still to be seen in Singgora.

e. Characterization.

The characters of SR and L in the WS differ considerably from those of HSR/HK. In the WS, SR is in general more effeminate,⁵ petulant, harsh and amorous, and lacks resource, depending more than in

HSR/RK on his followers. Up to section 16, SR is dependent on L's wisdom and foresight. After (16), L's role in this respect is, to a large extent, transferred to the astrologer HBS who figures even more importantly than in HSR/RK.¹ In contrast with SR, L, who in WS is made a hermaphrodite, is gifted with second sight, has great wisdom and is a moderating influence on SR. We note a similar tendency in Maxwell's version for SR to become a mere fairy-tale prince and there, too, L has the powers of a shaman. We note, too that in WS, HN and his followers do not usually have very finely drawn characters; in general they are reduced to the level of "all purpose baddies" and few dalangs ever feel sympathy for them.²

f. Further, the fact that in a number of cases where WS is parallel to HSR/RK, the majority of WS versions which include the episode are in general accordance as to which parts resemble HSR and which RK, indicates that the WS episodes in question are not merely a haphazard jumble of HSR and RK motifs. Thus, for example, in (14.a), many WS versions include the mention of the helping gods (=RK) and also that of the anthill (=HSR). Likewise in (17), the WS is in many respects similar to HSR but the method of extinguishing HKP's tail resembles RK. Further in WS we note a consistent omission of certain HSR/RK episodes, as for example, SR's shooting at the hunchback's lump, the meeting with Kikukan, SR's exile as noted above, or the installation of SR's sandal.

2. The use of Rf. in the comparison of versions shows incidentally that much more of HSR resembles the Thai Rama saga³ (and consequently the Khmer version, which shows much similarity to the Ramakien, and which judging from the bas-reliefs of Angkor Wat, is the elder version) than is apparent from RvB and Sh, (thus as presented by Ziesenis

and Stutterheim). The HSR has much in common with the later Javanese recensions as found in the serat kandas and the Rama Keling,¹ and it is clear that the popular Rama sagas of South-East Asia fall into a distinct group. The comparative work in this study demonstrates that WS is a typical member of this group. Although the content of WS places it half way between HSR and RK, similarities are also found with other versions: Khmer, Lao and Javanese.²

3. Although similarity of WS motifs with HSR/RK does not prove that it is WS which is derived from HSR/RK, there is evidence that WS in its present state is the result of the intermingling of two main versions, Thai and Malay, which may be the literary versions of HSR/RK or oral forms parallel to them:

(a) The names of the chief protagonists are of the same or similar form to those of HSR. In a number of cases where the WS form is somewhat different, e.g. Gangga Masur, it is obvious that it is derived from HSR, thus in this case Gangga Mahasura. In some cases, the form of the WS name gives the impression of being the result of misreading or alternative reading of the spelling in a HSR text, e.g. the name Jayasan (or Jayanang) for Jayasinga (s-ng). In a few cases, HSR/WS characters bear folk-names in WS, thus e.g., Siti Mayang (for HSR Sura Pandaki), Maya Angin (for HSR Anjeni).

(b) The motifs of HSR which are paralleled by WS are not found in any one (known) MS. of HSR. The "overall" version of WS cannot, however, be directly derived from an "original" version (Rf + RvE + Sh) for the variants and contradictions of various recensions of HSR are also reproduced in WS, e.g., the begetting of IKP (2 and 11) and the encounter with Sag. (13).³

(c) Although WS displays more similarity with RK than with HSR in

many cases, there is (excluding Kodah) no general usage of Thai names, these occurring only sporadically in a few versions, e.g. Bila Kuen (F), Sida (L). Where a character is found in RK and WS but not (or at least in different circumstances) in HSR, the name is, rarely, Thai, as e.g. in (K-L6), Nang Mutu Kiri. In such cases the WS name is usually a folk-tale name, thus e.g. Aditya is DSM, Indra is DOB, Suvarnamuccha is TPI.

(d) In certain WS episodes, confusions and contradictions are found which can only have arisen as a result of mixing of Thai and Malay episodes. Thus, e.g. in sections 6 and 12, certain WS versions (e.g. D) follow the RK in placing (12) after (6), but follow the HSR in causing SM to deflower Mdk and cause the conception of SD. When, however, in these cases, Bali's seed is extracted, SM's must also be lost!

(e) Although the WS in its present form is not a haphazard jumble of HSR/RK motifs, this is not to say that individual dipping into HSR/RK does not occur. An obstacle to this has, of course, been the high degree of illiteracy among dalangs, the rarity of MSS in the case of the HSR, and the language barrier in the case of RK. The latter is probably more accessible, for a printed edition is available and possessed by a number of Thais in the area. On the other hand, HSR MSS. were usually only found in the sphere of the nobility, and the printed editions (RvE and Sh) were generally unknown.

"Dipping", when it occurs, is almost always through an intermediary. As noted in chapter III, a dalang is likely to accept repertoire from any reliable source and this may well be the owner of or person familiar with literary versions. Two Thai owners of texts state that WS dalangs have asked about points of repertoire, and several WS dalangs acknowledge that this occurs. The result of this type of

dipping is that the material borrowed is usually only a short episode or motif. When a HSR or RK motif is found only in one WS version, and especially when it does not blend well with the WS version, this may be an indication of recent dipping. A noticeable example of this is (C), especially, for example in (6.b), (11.g). This is confirmed here by external evidence: C's family were retainers of a former Perdana Menteri who read to him passages from a MS of the HSR. Those he liked, he adopted. Pupils of C, e.g. Dollah Baju Hijau (Tawang, Bachok), when receiving repertoire from C, will naturally have these new motifs included. It appears likely that in the past, other, now widespread, motifs have been introduced in this way.

4. Few of the major motifs of WS -- except localization of action -- appear to be purely local. Although it is extremely difficult to prove that a motif is confined to a locality, a few minor motifs give the impression of being local, but they are often only found in one version, in which case they may, to some extent, be merely idiosyncratic. An example is (H11), where SD is placed under the urinal! Idiosyncratic versions of episodes often occur due to forgetfulness. This is well illustrated by (N), where the narrator was reminded by Haseain¹ (who had been told the story previously by N) when the former forgot points or altered them (cf. N10). In the case of (C) who was approaching senility, forgetfulness apparently caused him to produce two versions of (26). In either of these cases, however, if a pupil had been receiving the story, the idiosyncrasy might have been established. In Kelantan, in contrast with other areas, certain factors seem to militate against the perpetuation of gross idiosyncrasy and to exercise some control over the content of the basic repertoire. In Kelantan, a large number of dalangs know, and at times, perform the story; and a

large section of at least the older section of the populace is fairly well acquainted with the story. A dalang who introduces major changes in a well known episode and/or introduces motifs which are not compatible with the existing WS versions, lays himself open to criticism from the audience. Further, although a dalang may receive an idiosyncratic version from his teacher, he is not likely to restrict his accumulation of repertoire to the one source and is able to refresh his version from other sources. Where there are few dalangs who know the story and where it is (now) little known in the society, the perpetuation of idiosyncrasy is far more likely. This appears to be the case in Patani, Perak and especially Kedah. A similar case seems to be that of the penglipur lara version of the Rama tale as in Maxwell's version, which, recited by only a small number of persons, is more easily reduced to the level of a fairy tale.

5. The WS versions of one region possess certain common features which distinguish them from the versions of other regions. The chief of these features is the identity of the two chief clowns, and each WS type is readily identified by this factor. A few other names are common only to certain areas. Thus, e.g., the name equivalent to HSR Sugriwa: In Kelantan, Sagariwa; Trengganu, Piah Sokit; other areas, Sigua/Serigua. In Trengganu Nang Mutu Kiri is used while other areas have Mandudaki, as in HSR. Kedah and Perak use Mahraja Dewana, while other areas have Mahraja Wana. These regional variations are mainly a matter of name differences, not of the content of the story.¹ True, certain motifs only appear to occur in versions of one area or adjacent areas, as e.g., rain entering the cave in (14.a.) in Patani; L's creation from wax (4) in Perak and Patani (0); Nang Mutu Kiri's origin (6.o) in Trengganu. Yet in other respects, the

versions possessing these features are often more similar to versions of other areas than to each other, as is clear from the comparison of versions, and on occasion, strikingly similar motifs are found only in perhaps two versions from areas far apart, as e.g., the explanation for the failure of the barrier's power in (11, F and L).

It should be noted, that with the exception of Kedah, there is no significant fluctuation in the degree of similarity of a WS type to HSR or RK according to the proximity of the area to Thailand. Thus, e.g., both Trengganu versions resemble RK as much, if not more than most Patani versions. Likewise, Patani versions have as much similarity to HSR as do other WS types.

With regard to the Kedah versions, (U) and (V) are, according to our criteria, WS versions, although more Thai influence is present in the names of characters. (W) and (X), however, cannot be considered as belonging to the group. (W) gives the impression of being a synthesis between HSR and another, Thai, tale. (X), however, apart from the names SR, SD and Haduman, appears to be a Thai folk-tale, and judging from the variation in two narrations, has much that is idiosyncratic.

We note, too, that overall the Kelantan/Trengganu versions are much fuller than in other areas. In other areas, moreover, dalangs are often unsure of the content of their narrations. In Kelantan, by contrast, the older dalangs, at least, are generally very sure of their material.

6. The latter remarks bring us to the discussion of the differences between the generations. In Chapter VI, we noted that in Kelantan, less younger dalangs know the Cherita NN and that in Patani, of those examined, none under 35 years know the story. In the comparison of

versions we further see that in Kelantan, the basic repertoire of younger dalangs who know the story tends to be far less detailed and complete than that of older dalangs.¹ It will also be seen that the repertoire of the middle and older age groups in other areas (excluding Trengganu) is generally far less complete than that of the same age groups in Kelantan, but approximates that of the younger Kelantanese dalangs. This seems to indicate a general decline in the knowledge of the Gherita MW. The first parts of the tale to disappear usually seem to be those of sections (18-27); many younger dalangs omit to learn the details of the war against MW and jump from (17) to (28).

7. The comparison of versions amply illustrates the remarks in Chapter III concerning the multiplicity of a dalang's sources of wayang knowledge. We see that in general the version of the pupil is little (if any) more similar to that of his teacher than to that of other dalangs. Thus, e.g., (D) is in many respects widely different from (B). True, certain uncommon motifs may be found in both, as, e.g. (16.g), but generally (D) is far more similar to (A). The same variation is found between (E) and (J); and (F) and (H). Older dalangs sometimes state that in "the old days" pupils followed their teachers' repertoire far more faithfully than today. There may, perhaps, be some truth in this but the view seems to be an over optimistic one of the past and reflects more the conservatism of their years than actual fact. A comparison of (B) and (C) certainly does not indicate faithful reproduction of their teacher's repertoire.

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1. op.cit. (Translation), p.187.

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1. The use of this motif ensures that it is destiny which brings MBS to SR and removes the taint of derhaka (treason) attached to a decision to leave his brother.
2. Here, too the bilangan may be mentioned as a distinctive feature of WS repertoire.
3. It may be noted here that the names of the puppets in the Skeat collection indicate that the basic repertoire of the owner of those puppets was the Cherita MW and that the latter was a version showing many of the distinctive WS features. Thus, examples of distinctive WS names are: PA, Sag, Sokoba, Tilam, Lelabek, HI, HB, Kechupu (in L), Madurangga, RL, MBS, Inawajih (=Nerajit), K and S, PSG, DP, Raja Gagak, MA and the clowns PK and PDn. A large number of minor comic characters are also present, as is the case today. Each dalang has his own minor comics with various names. Sheppard, ("Malay Shadow Play Figures in the Museum of Archaeology and Ethnology, University of Cambridge", FMJ, VIII, 1963, pp.14-17.) is incorrect in stating that nowadays the large number of comics, as found in the Skeat collection, have disappeared. The figure of Pa' Sambi, the Chinese, is, moreover, still used and (A), for example, regularly employs the figure.

Here, also, mention must be made of the so-called "Patani version of the Ramayana", described by Winstedt (op.cit., 1929). This version is clearly related to WS. It was recorded in Perak, and the names Pedokok and Samad are those of the Perak WS type. Examples of other distinctive WS names are: Mahasikul, Enden (=Endeng), Serigua, Mutu Giri, Seri Achap (=Achek, M), Serawi, Singa Malin, and Jelmu Dewa. A number of distinctive WS motifs are also found, e.g., the events in (3a), shooting seven palms on a naga (8c), the inclusion of both gods and anthill (14a), and the setting adrift of MBS (16b). Nevertheless, the version shows in general more deviation from HSR/RK than the majority of WS versions (more, e.g. than M). It is uncertain whether this version is, in fact, derived from the repertoire of a dalang or whether it was recited merely as a folk-tale.

4. Exceptions occur: (B), for example, holds that Langkapuri is (correctly) Ceylon. He states that he was told this by a European.
5. In the Menora (Southern Thai drama), the hero is always portrayed as a most effeminate character (by Malay/Thai norms).

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1. He is afforded a most important role in the Khmer. (Ramker, 1969, p.45).

2. An exception is (C) who stated that he wept at MN's death. This is apparently due to direct HSR influence. See below.
3. Further, many of the motifs common to RK and RF (but absent from RVE and Sh) are not found in WS.

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1. As noted, inter alia, by Juynboll, 1902, pp.45-46, and Stutterheim, op.cit., pp.65-66.
2. Caution is necessary here, for such motifs may yet be found in other Thai/Malay versions.
3. E.C.G. Barrett has written a stimulating paper "The Malay Ramayana", (unpublished paper read to the members of the Royal Asiatic Society, 1963), in which he suggests the origin of HSR from wayang performances. Our study of the WS repertoire enables us to appreciate the growth of variants and differences in sequence. If Barrett's hypothesis is correct, the performance of the Rama saga in a wayang would explain the growth of variants and sequence differences of the HSR recensions. It is not, of course suggested that the wayang in question was the WS.

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1. Wassoin does not profess to know the story nor can he recite it. His prompts were worded: "But before you said ..." Daud's reaction was, "Oh yes, I'd forgotten that bit". It does not appear that Wassoin was prompting Daud with another version.

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1. We note that the two Trengganu versions are very similar but here there is danger in attempting to generalize, for only these two dalangs perform the Trengganu type and they both originate from the same area. (L), moreover was prompted by a neighbour who had wayang connections with (K).

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1. There are, of course, exceptions, e.g. Hassan (Kedai Buluh), whose Cherita MN is quite detailed, but such are rare.

CHAPTER ELEVEN

Ranting Tales

The term ranting is widely used by Wayang Siam dalangs¹ to designate the mass of stories, which although a part of the Rama repertoire, do not appear in the basic parts consisting of the Cherita Mahraja Wana and Kuai Serawi, and which are thus not parallel to Malay and Thai literary Rama sagas. As is clear, too, from the term ranting (twig), these stories are not considered to form a basic part of the repertoire,² and consist of the later or minor adventures of the heroes or their offspring. Each is a complete story in itself and the tales do not form a series in chronological sequence.³ Although a small number of ranting tales are common to many dalangs and are fairly constant as regards content, the great majority are far more fluid in content than the basic repertoire, and in many cases stories are changed and invented.

A wide variety of motifs is found in ranting tales but the predominant influence is that of the Panji cycle of stories. A majority of ranting tales, by reason of their plots/motifs, are, in fact, Panji tales adapted to suit the Rama characters of the Wayang Siam. The most obvious source from which the Wayang Siam has acquired these stories is the Wayang Jawa which performs mainly Panji stories: several of the stories are common to both and a number of Wayang Siam dalangs state that the Wayang Jawa is the source of much of this repertoire.⁴

In order to appreciate the process involved in the adaptation of Panji stories to the Rama tree, it is desirable firstly to examine some examples of those ranting tales common to both Wayang Siam and Wayang Jawa and/or literary versions and to compare the adapted version of the former with the pre-adapted form of the latter.

a. The first example, narrated by E, bears no title although E recalls that he has heard it termed Ken Ketambuhan (i.e. Ken Tambuhan). It is interesting to note that E considers the story to occur before Kusi Serawi.

SD is recovered by SR (E28) but SM objects to their reunion, stating that they must be remarried. Temporarily, therefore, on MMA's advice, SD wanders in the jungle, meets TP Hutan who guards the jungle fauna, and stays with her, taking the name Mek Hutan.

SR, with PD and WL, sets off to hunt birds with his blowpipe. He wings a bird, causing it to fall in Mek Hutan's cave. SR follows, finds, and makes love to Mek Hutan whom he fails to recognize. PD and WL return and inform SM who is embarrassed. Mandudari summons SR and orders him to hunt for a pregnant mousedeer. During SR's absence, she summons Mek Hutan and orders Wak Patch Lela Forkasa to execute her. Mek Hutan asks him to place her corpse on a raft with flowers. He then kills her.

SR, hunting, smells flowers and finds the raft and the corpse. He stabs himself. WL then makes to kill himself but is afraid. Unfortunately, he stumbles and falls on his kris! PD decides against suicide, returns and reports to SM who orders him to summon HKP doing asceticism on Gunung Mayang Tunggal. HKP finds the raft with SR and SD whom he recognizes, and carries it to SM who then discovers from Wak Patch that Mdr is responsible. She is made to take her meals with a black dog. MBS is unable to revive SR and SD. PD therefore builds a chandi pillar, raises the raft into the clouds and burns incense. Sang Kaki Betara Kala smells this, descends and questions PD. He then ascends, obtains milk from the breast of the virgin nymph Bidan¹ Bongsu Lela Furba, prepares the antidote and restores SR and SD. SM ties Mdr under the palace and sets about the remarriage of SR and SD.

This is an ideal story to illustrate the assimilation of Panji tales into the Rama tree, for unlike the majority of Panji tales in Kelantan, it is well known in literary versions and it is thus a comparatively simple task to ascertain the changes and observe the process involved in the transformation. Other literary versions, for example the Hikayat Kalang Hongkang, are also found performed in the wayang -- in this case Wayang Jawa -- but I know only of a Kelantanese literary version of that tale, which may have itself been influenced by the Kelantanese wayang.

The plot has remained largely that of the literary tale of Ken Tambuhan. It is thus interesting to note how it is grafted onto the Rama tree; the join is made by causing SM to oppose SR's immediate reunion with SD after her rescue from MW, on the pretext that she has been made unclean. SD is made to enter the jungle where she is in a position to assume the role of Ken Tambuhan. SR then assumes the role of Inu/Radin Mentri/Undakan Penurat, and PD and WL those of the kedayan. The parts of the ratu and permaisuri of Kuripan are taken by SM and Mdr. The story then proceeds along very similar lines to the version published by Teeuw,¹ with only slight deviations, e.g. the omission of the healing flower.

Characters from the Cherita MW although not corresponding to any character in the Panji tale, may be introduced into the ranting tale to play parts in keeping with their characters and roles in the Cherita MW. Thus in the present example, MWA is the adoptive father of SD; HKP performing asceticism (see A29), is brought in to perform a task requiring strength; MBS is introduced when a problem requires divination. Rama characters corresponding to Panji characters may also retain their original characteristics. Thus in a number of stories, L takes the role of Inu's brother, but he remains always the celibate. Sometimes, the characteristics of the protagonists of two

corresponding roles are almost identical, as in the case of PD and Semar, the god-clown in both. Similarly WL's role as comedian with a streak of cowardice is repeated in the role of Turas. On the other hand, the Panji characters may have an influence on the Rama character: in the above example, Mdr becomes a most evil character; SR becomes a great lover, befitting the role of Panji. When a characteristic, such as that of lover in the case of Panji, is prominent in the majority of stories, this appears to influence not only the character of SR in ranting tales but the effect is seen even into the basic part of the repertoire. Thus, as Awang Lah remarks, "SR can never refuse a woman". (see page 312).¹

Two examples, common to both Wayang Siam and Wayang Jawa, are now presented. In brackets are the Wayang Siam forms.

b. Kerak Nasi or Nasi Dingin

Semar and Turas (PD and WL) go to the palace kitchen to eat the crust left in the ricepot. They quarrel and create a tremendous din. Inu (SR) is disturbed, and furious, finds them and drives them out. Semar (PD) decides on revenge. He emerges from his envelope taking the form of SYT and orders Turas (WL) to take care of the envelope. Assuming a different, mighty, form, he demands Galuh Chendera Kirana (SD). A fight ensues and Semar (PD) captures all Inu's (SR's) followers. Inu (SR) is defenceless. Turas (MS) then advises SR to lament (weep). Semar (PD) takes pity on Inu (SR), re-enters his envelope and is reconciled with Inu (SR).

These are the elements of the story common to two Wayang Siam (C/G) and one Wayang Jawa (MN)² dalangs. There are the same amount of variations as found in the comparison of Cherita MN. There is a possibility that Inu's driving out of his followers - not uncommon in ranting tales - may have influenced SR's character in Cherita MN, for there he regularly drives out various of his servants.³ The roles

of Semar and Turas here are again most suitable for PD and WL. We see, however, that MBS replaces Turas in this example when advice is needed for SR.

c. Kera Mas.

Inu (SR) is away from home for some time. Eventually, Radin Cherang Tenaluh¹ (Chardan), wishes to seek his brother, but his father, Ratu Kuripan (SM) refuses him. He opposes his father, resulting in his becoming a golden ape. He sets off into the forest. Eventually he arrives in Daba (also Daba or WTKB). The Ratu Daba (same or MMA) has a daughter Radin Galuh (TP Chemara Bemas). All claimants for her hand are forced to fight the ape. Only when Inu (SR) arrives, is the ape overcome and restored to his former shape. Inu (SR) gains the princess.

These are the elements common to one Wayang Siam (A) and one Wayang Jawa (Dollah) dalang.² In the Wayang Siam, the tale is said to unfold before SR's marriage with SD. Note that the correspondence between the Rama and Panji characters is not always fixed: in (b) Radin Galuh is SD; here she corresponds to another princess.

The above tales are distinguished from the majority of ranting tales in that their content is fairly constant. As stated, the content of the mass of these tales is not very fixed. This is partly due to the fact that most of the tales do not bear titles; when titles are used, moreover, the same tale may have different titles or two different tales may bear the same title. The only way of identifying them is by giving a resumé of the content; some dalangs use the term umbi chevita (the root of the tale) to speak of the title. This umbi implies a resumé. There is thus no "handle" by which to refer to a tale and this may partly account for the great fluidity of the content. The same problem of title is also present, of course,

in the literary Panji tales; in oral versions this is magnified.

Although the great majority of ranting tales are derived from the Panji cycle, few are easily recognizable as parallel to known literary versions. Most of them are fairly short, and must be regarded as fragments, none containing the full circle of a typical Panji romance. The typical motifs of the Panji tales are, however, easily recognized in these ranting tales. For example, the following regularly occur:¹

a. Changing of names. In a tale of C, for example, SR, about to do asceticism, changes his name to Seri Panji Anggun Gunung; L becomes Mesa Hilir; PD, Tobu Temandu and WL, Damang Semangkah. The name change may also involve change of appearance, but this is not common with well known puppets.

b. SD is regularly abducted. The story then centres around her recovery. Other women are also abducted, as for example, the princesses destined for LJ and LP, SR's sons.

c. SR is a great lover. In many stories he is Panji the lover of a variety of females.

d. Characters become dalangs. In a tale of C, SD becomes a dalang. In several tales,² SR becomes a dalang and performs the first wayang. This motif, also found in the Nayang Jawa where Inu is the first dalang, is quoted by several dalangs as the reason for SR's/Inu's appearance with WL/Turas as dalangs in the berjamu performance.³

e. SD sometimes becomes a man; she defeats rivals and marries princesses: in a few tales she becomes a penjurit agung (robber).

f. Panji names. The enemies of SR and/or his sons etc. regularly have names from Panji tales, e.g. Ratu Kembang Kuning, Ratu Metan, Ratu Menua (Benua) Keling.

Although many ranting tales may be merely adaptations of existing Panji tales, most dalangs do, to some extent, compose parts of their

repertoires. This may merely consist of some tampering with the plot and the addition of new scenes, or may entail composition of new stories. The majority of dalangs are somewhat loath to admit that they invent tales. This can only really be appreciated when we understand the dalang's attitude to the Rama tree. The story of SR and MN is no mere legend for the dalang; it is history and generally believed implicitly.¹ It is the root, trunk and branches of the tree which are considered to be most inviolable² and it is admitted that many ranting stories may not be so historically valid. Nevertheless, the more conservative of dalangs, so far from approving of artistic creation, denounce invention of stories as belawak (lies and untruth). The fact still remains, however, that few, if any, dalangs are entirely innocent of such invention. The method is to juggle about with various well-used motifs such as the examples listed above. The dalang is not, of course, confined to using Panji motifs. Often duplications of motifs from the Cherita MN are included: a notable example is that of HKP's begetting sons. In ranting stories, he is often caused to produce further sons who then indulge in various adventures. The permutation of well-used motifs results in the creation of a story which although new, does not strike one as an obvious fabrication; similarly it is possible to give a new twist to an old tale. Sometimes motifs may be taken from films or modern stories but they are unlikely to be used in ranting stories featuring Rama characters unless they harmonize with the existing repertoire. The more obscure of ranting tales are sometimes termed -- by extension of the metaphor -- cherita daun and cherita bunga (leaf and flower stories).

The economic factors discussed in Chapter II, the chief of which being that audiences nowadays usually pay to attend a performance, and that a succession of dalangs performs at one location, have resulted in far more attention being paid to the wishes of the audience than

was apparently once the case, and intense competition between dalangs, so that a dalang is always striving to do something a little better than his predecessor at a location. It is due to this competition, no doubt, that the growing trend, at least among the younger dalangs, appears to be towards more and more invention. Before a performance a dalang will often attempt to assess his audience and its composition according to age groups. Dalangs declare that old people come mainly to hear a good story, the younger generation wish to witness love stories, and children love comedy and battle. If he has no tale to suit the bill, he may alter or invent. The new tale may only be performed on the one occasion, or it may catch on and be imitated by other dalangs. The result of the increase in invention is not generally that increasingly better tales are produced; rather they become much triter and performances tend to resemble musical revues with large amounts of comedy, many spectacular battles and a much faster pace than was previously the case.

Cherita Seri Rama Nitis

Another ranting tale which, although not from the Panji cycle, appears to have been borrowed from the repertoire of the Wayang Jawa is that generally known as Seri Rama Nitis and which forms a bridge between the Rama and Pandawa cycles. For this reason it is rather different from other ranting tales and is treated separately. The WJ version is, according to NM taken from a Malay literary version of the tale, a manuscript of which was in the possession of the late Tengku Khalid. The elements common to the versions of Nik Han (WJ), B and D (WS) are as follows :

(SD in particular, and B/D) SR's (also Rama Dewa NM) subjects in general are suffering from illness. (MBS B/D) (Bibisonam NM) consulted, advises obtaining the (puspa jentaka kelima shahdah D) (pus

taga gindu lima bernaga B) (nimat layang jentaka lima sada NM) from (Iderma Wangsa¹ B/D) (Punta Dewa NM) of the Pandawas. This will effect a cure. (However, the life force of the Pandawas resides in this object B/NM). It is decided to obtain it. (Anila and Anggada D/NM) (Lelabet and Lelabet B), in the forms of a worm and a lizard attempt an entry into the land of the Pandawas. They are opposed by (Katot Kacha² and Anta Raja, the sons of D/NM) Bima, and driven back. Hanuman succeeds in entering and asks for the object. (Kisna³ D/NM) (Iderma Wangsa B) agrees but states that it must be placed in a case which Hanuman may take back but must not open until arriving home. (Katot Kacha D/NM) (Bima B) enters the case. En route for home, Hanuman (tears open D/NM) (drops B) the case. (Bima emerges and fights Hanuman. Katot Kacha and Hanuman Ikan come to their fathers' aid but the fight is stopped by SR and Idurma Wangsa B) [(Nerada descends, and in snake form D) (a snake NM) causes Hanuman to faint. (Nerada D)(Katot Kacha NM) repairs the case and Nerada restores Hanuman. On Hanuman's return, the case is opened and Katot Kacha emerges. Hanuman attacks him and he returns, (after issuing a challenge D) D/NM] Eventually a battle follows in which SR fights Kisna, L fights (Arjuna D/NM) (Iderma Wangsa B). SR and L enter the bodies of their respective opponents. (SD enters Kisna's wife B/D) (PD and WL enter Semar and Turas B). (Hanuman does asceticism on Gunung Kendali Sada NM) (Hanuman descends into the sea but guards SR's balai with his tail. MBS, now senile, remains in the balai. The Jin Hitam also guards it. When the time comes to burn Pandu's corpse, the balai is required. Katot Kacha goes to fetch it, informs MBS and kills the jin, but is prevented from taking the balai by HKP who drives him off until Katot Kacha obtains a letter from Kisna and presents it to HKP. B.)

The Kelantanese version differs considerably from the Javanese

version of Kats¹, which, however, is probably only one of many Javanese versions of the episode. Certain similarities are, however, present and the Kelantanese Rama Nitik contains motifs found not only in the Javanese Rama Nitik but also in the Rama Nitik.

In Rama Nitik, Sinta, the wife of Rama Dewa, desires Dewi Wara Drupadi as a companion. Hanuman is sent to ask for her and is given a casket by Darma Kusuma, in which, Hanuman is told, is Drupadi. Hanuman returns, the casket is opened and Gatutkacha emerges and wounds all the bystanders until Rama shoots him. He returns to Ngamarta, falls dead but is restored by Kresna.

In Rama Nitik, Arjuna's adultery with Branta's wife causes a fight between Kresna and Rama, Lesmana and Arjuna. Rama incarnates himself in Kresna, Lesmana in Arjuna. The celibate Lesmana regrets this, emerges and then enters Baladewa, Kresna's brother.

Mention of Darmawangsa's pustaka occurs in both Malay and Javanese versions of Pandawa stories. An episode in the Javanese lakon Semar minta bagus² shows some similarity to the Kelantanese Rama Nitik: Semar, an Dewa Belana, ruler of Pudek Setegal where an epidemic is raging, orders his patih to steal the Kalimasada from the Pandawas. In a Malay Pandawa tale,³ too, an attempt is made by two brothers to steal the object.

The balai motif is also found in the Javanese lakon Gatutkacha dupa kalijen Dewi Pergiwa,⁴ where included in the brideprice for Pergiwa to be married to Gatutkacha, is a golden bale with 800 pillars. This is fetched by Bradja Musti and Bradja Palamatan from Singgela, but passing Kendali Sada, the abode of Begawan Hanuman (cf. NM) they are attacked by the latter. They identify themselves and are allowed to proceed. A similar motif also occurs in a Malay wayang manuscript⁵ where Gatutkacha himself goes to fetch the balai from Babihana.

The latter is willing but states that only Anoman can carry it.

Getutkacha takes it himself, however, after Babihsana has ordered the guardian devils to leave it.

Chapter XI

Page 365.

1. Kedah is excluded from the following remarks. There, much of the repertoire consists of Thai folk-tales.
2. Compare the parallel Javanese usage tjarangan (side-branch) to designate a similar section of Wayang Purwa repertoire.
3. The adventures do not all occur after the basic part but may in some cases be regarded as branching off from the main stem, as e.g. Kera Emas, or the examples of B and C on pages 190 and 200 which are considered as ranting tales by B and C, but occur directly after the Charita MH. The time of occurrence of most ranting tales is, however, generally very vague.
4. It is interesting that several Wayang Siam dalangs stress that Panji tales are most suitable for performance in their genre due to the fact that the theme of separation and reunion is a major one in both Charita MH and Kusi Serawi, and in the Panji tales.

Page 366.

1. Bidan means midwife; there is, however, often confusion between bidadari and bidan and the latter often merely implies "nymph", "hourii".

Page 367.

1. A. Teouw, Shair Ken Tambuhan, Oxford University Press, Kuala Lumpur, 1966.

Page 368.

1. It should be noted that influence has not merely been one way: a number of Wayang Jawa dramas, e.g. Kalang Bongkeng, have been strongly influenced by the HS version of the Rama saga, (apart from the considerable influence of the HSR or allied versions on the Panji cycle).
2. Cf. also Hill, op.cit., pp.92-93.
3. See page 339 (24.c).

Page 369.

1. i.e. Tinangluh.
2. Cf. also Hill, op.cit., pp.89-92.

Page 370.

1. For easy comparison with literary versions, see H.H. Juynboll,

Catalogus van de Maleische en Sundaneesche Handschriften der Leidsche Universiteits-Bibliotheek, pp.64-121. Ph.S. van Ronkol, Catalogus der Maleische Handschriften in het Museum van het Bat. Genootschap, pp.33-71.

2. They may possibly be considered as variations of the same tale.
3. See pages 388-390.

Page 371.

1. It is this belief which often leads dalangs to deride their rivals' versions of an episode with remarks to the effect that such and such could never have really happened. Older dalangs often pride themselves on the fact that their story is the true history and not invention.
2. This is, of course, relative as is clear from the comparison of versions of Cherita MH.

Page 373.

1. i.e. Darna Wangsa.
2. i.e. Gatotkacha.
3. Kerisna also found.

Page 374.

1. Kats, op.cit., pp.228-231.
2. ibid. pp.351-353.
3. H.W. van der Tuuk, "Enige Maleische Wajang Vorhalen Toegelicht", T.B.G. XXV, 1879, p.536. Here the object is called djimat poestaka kalimasada. It appears to consist of a talisman upon which is written the Islamic declaration of faith; derived from azimat pustaka kalimah shuhada.
4. Kats, op.cit., pp.291-292.
5. Voorhoeve, op.cit., p.28.

CHAPTER TWELVE

RITUAL DRAMA

1. Preliminary Remarks

This study does not include a detailed examination of the ritual of the Wayang Siam; such an examination would necessarily include widespread comparative work with the rituals of the Wayang Jawa, Main Puteri and Mak Yong, for the rituals of each genre have borrowed much from the other genres and all have many features in common. The WS ritual in particular, is, to a large extent, a synthesis of Wayang Jawa and Main Puteri rituals. It is clear, therefore, that such a study would not be directly relevant in this examination of the Rama tree. Here, we shall mainly confine ourselves to presenting the content of the dramas performed in the WS berjambu ritual. As it is undesirable that this should be dealt with entirely out of context, it is preceded by a short discussion of the main features of the ritual, including some mention of the ceremonies accompanying performances for public entertainment.

Kenduri and buka panggung

We shall speak firstly of the ceremonies preceding a single performance or a series, whether played purely for entertainment or for ritual purposes. Two opening ceremonies are considered necessary when a dalang is performing at a new location, on a new panggung or on a panggung which has been closed (with a closing ceremony). The first consists of a number of offerings accompanied by invocations and is called a kenduri.¹ Before the berjambu ritual, even though the panggung may be in regular use, a kenduri will be necessary. The kenduris of several dalangs were recorded and, where possible, further recorded at a later date. That of one dalang (Karin) was recorded four times.

Comparative work revealed that it is possible to speak of one basic form of kenduri containing invocations to the denizens of the four compass points and to those of earth, field, village and river. There is, however, a good deal of variation between the kenduris of one dalang and another. It was found that a dalang rarely gives two identical renderings of his kenduri. His store of invocations is rather like a bank from which he may draw sufficient to suit the occasion. Ideally he will recite the complete version, which he will have learnt orally. Slips of memory and intentional abridgement usually ensue, however, that the resulting product is much shorter. It also appears that many dalangs do not merely accept the form learnt from their teachers (or other source) but may add to it material gleaned from other sources, or even idiosyncratic embellishments of their own. It is also noticeable that in the case of dalangs who regularly recite their kenduris, the invocations tend to have a more rigid form than those who only recite them occasionally.

Interesting is the fact that the invocations used in the wayang kenduri show many similarities to those of main puteri, and the same kenduri is often used in both wayang and puteri. Thus, the dalangs who are also bomoh puteri use the same kenduri for both. Often, moreover, a dalang -- usually a young one -- who has not yet learnt the invocations, will invite a bomoh puteri (or another dalang) to perform the kenduri; and the kenduri performed before the berjumu ritual is often performed by a bomoh puteri. The same kenduri is also performed by regular bomohs in their "general practice".

The invocations consist of a list of names of spirits together with some remarks on their origins and abodes, for thus the dalang displays his power over them. At the end, the dalang informs each category of spirits either that he is only playing a regular performance or that he

is throwing a feast, (berjamu). He then admonishes the spirits to conduct themselves well, for the prime function of the kenduri is the warding off of quarrels and strife, and ensuring harmony during the performance. When the kenduri is recited before a berjamu, it may be regarded as the "hors d'oeuvre" to a feast with more far-reaching aims. The statements on the type of performance and the admonishment are less fixed in form than the preceding part of the invocations.

After the kenduri, the buka panggung ceremony is performed, and as the name implies, the panggung is now to be opened. The words used in this ceremony, apart from a few introductory invocations, are a closely guarded secret and are mouthed inaudibly. It is here that the internal knowledge, mentioned in Chapter III, is employed. It was found possible, with a good deal of persistence, to gain the confidence of several dalangs, by accepting them as my teachers, and enough material was gathered to compare the buka panggung ceremonies of several dalangs. The ritual consists of various charms aimed to capture the hearts of the audience and generally to make the dalang and his performance attractive to them. There is a wide range of difference between the charms of one dalang and another. Although the buka panggung is not, of course, performed every night, some of the charms are employed by the dalang before each performance, and are whispered just before the main drama commences.

The Berjamu

The most important of all the wayang rituals are those which fall under the general heading of berjamu (feasting [the spirits]), and they are: pelimau (ritual bathing of pupil); pelepas niat (release from a vow); and menyemah (propitiation of spirits).

The form of this berjamu ritual is, with minor differences, the same for each of the three ceremonies mentioned. Eight of those

performances were observed, tape-recorded and photographed. It was possible to observe two performances of polimau by the same dalang. A comparison of the performances of several dalangs reveals that, although certain variations are found, all perform essentially the same ritual. The ritual is a long one, beginning in the evening at about 8.15, and ending the following morning between 9.00 and 12.00. The elements common to the performances of the majority of dalangs are as follows: kenduri (and possibly buka panggung), the usual prologue, the drama of Wak Peran Hutan, the invitation (memadah), the drama for entertainment, the drama of Betara Kala, the trance, and the release.

The kenduri is as described above, and here the dalang mentions that there is to be a feast the following morning. The first part of the prologue¹ then follows.

After this, the drama entitled Tok/ Wak Peran Hutan (the Forest Clown) is performed. This is a short drama lasting about fifteen minutes and possessing ritual significance. In this, the sage, Maharisi Kala Api, or Seri Rama orders Peran Hutan to hunt for meat / a white mousedeer. He departs into the jungle with his dog and encounters a tiger which pounces on him. As the tiger is about to devour him he thinks of his teacher and wills help. He immediately gains strength and kills the tiger but has not the knowledge to cast away the evil influences (badi) surrounding the carcass. Returning to his teacher the sage, he is taught the necessary incantation and casts off the influences. It is clear that this exorcism, in addition to its function in the drama, has a wider application and serves also to clear the air of evil at the location of the wayang performance. In this drama, too, we see symbolised the relationship between the dalang and his teacher. The performer is often the dalang muda and it is interesting to note that several dalangs end the drama by the sage or

Peran Hutan hurling the carcass far away. If the dalang has been initiated (pelimau), Peran Hutan throws away the carcass. If he is still uninitiated it is the sage who must dispose of it. As stated, we are dealing here with exorcism. It is noticeable, however, that in the berimau ritual as a whole, exorcism does not play a major role. True, the spirits are sent home at the end of the ritual, but their presence is due to their being previously invited, and propitiation rather than exorcism is the aim in the ritual. Spirits, in general, are neither regarded as good nor bad; if well treated they are unlikely to cause trouble, and vice versa. The only really evil things are influences such as bedi and kuyong which are not really personified, and it is these which must be exorcised rather than propitiated. Another class, the bala, are in the nature of hybrids between spirits and influences, and are both exorcised and propitiated.

Following Wak/Tek Peran Hutan, is the second part of the regular prologue. After this the madah (invitation) is performed. This is a formal invitation to the spirits to attend the feast soon to be given. The madah of all dalangs examined have the same function but there appears to be wide scope for variation. At one extreme the dalang merely mutters the invocations inviting the spirits. At the other, the madah becomes a full drama. The great majority of madah performances, however, involve the "god-clown", Pak Dogol, and his companion Wak Long as the bearers of the invitations.

The main drama then begins. Here, too, there are certain ritual exigencies not normally present. The drama chosen should be one featuring Rama, often K & S, and it should be completed in this performance, thus with the usual happy ending, for if not complete, the drama may be curtailed on an unhappy note, with possible unfortunate consequences for all concerned in the ritual. This drama usually ends at midnight.

The next part of the performance is the Cherita Batara Kala. It was found that there is one version performed by Kelantanese dalangs, with only minor variations. The performance is considered to be fraught with danger, and children are not allowed to sleep near the panggung. The climax of the drama comes when Kala,¹ tortured by an insatiable hunger and having tasted blood, chases one Mak Babu to a wayang panggung where Wak Long is the dalang and there then ensues a confrontation between Kala and Wak Long. We witness thus a wayang within a wayang, and the performing dalang is identified with Dalang Wak Long. Kala interrogates Wak Long on the various ritual names of the wayang props and examines Wak Long's genealogy; Wak Long answers the questions and recites the genealogy of the performing dalang. Kala, satisfied with the answers, is then told to wait, as he is soon to be fed. We see, thus, that the dalang is demonstrating his knowledge of the wayang and qualifications as a dalang, and his skill in dealing with the denizens of the spirit world. It is not, therefore, surprising that only initiated dalangs are considered qualified to perform this ritual.

It would appear that in Kelantan this drama does not function so much as an instrument of exorcism as a prologue to the propitiation of spirits. It is interesting, however, that there are several references to exorcism in the drama: during the chase of Mak Babu, she escapes by various ruses; for example she squeezes through a bamboo pole which has not been cut at the node. Kala then curses any person, who, in the future, so cuts a bamboo, and declares that the only remedy will be to hold a wayang performance. In practice, however, the wayang does not appear to be used to cure such complaints, and the most obvious method of diagnosis and cure would be a performance of main puteri. It is possible that a vow might be made in this case to perform the wayang if a cure was effected, but the resulting performance would be

a palepas niat (release of vow) rather than an exorcism.

The Kala drama is not the main part of the ritual, for this is now to follow. In fact a minority of dalangs do not perform the drama nor do they feed Kala, feasting only the other puppets. This minority includes old and knowledgeable dalangs. Thus, for example, neither Awang Iah nor Sal perform Kala.

The following part of the ritual is the longest, lasting up to six hours. The screen is rolled up and the dalang goes into trance to feed the spirits. Each puppet is considered to have a jembalang (familiar or soul). These are variously thought to resemble mala'ikat (angels), iblis (devils), ghosts etc. Although very few wayang jembalangs are mentioned in the invocations, they are all understood to be included in the latter, and it is these spirits, together with the myriads of other beings of earth, village, field, river and the four compass points, which are to be feasted. In trance, the dalang becomes possessed in turn by each of the jembalangs of his puppets, grabs the puppet of the possessing jembalang, lunges forward and dips the puppet into various foodstuffs and other offerings arranged on platforms in front of the panggung.

It is interesting to note that the basic form of this ritual is that of a main puteri performance. When the dalang is in trance, he requires the presence of a mindok (control and guide). In every case observed, the mindok was a mindok of main puteri, complete with rebab (spike fiddle). Even when a dalang's teacher attends the performance and assists as control, the mindok puteri's presence is still necessary. The rebab used is a three-stringed puteri rebab and at no other time is this instrument used in the wayang. All the songs, and several of the tunes played in the ritual are those of puteri, and in these the mindok puteri leads the orchestra and thus guides the man in trance.

The mindok also engages in dialogue with the possessed dalang, and here, too, his role should be that of guide and control. The idiom of this dialogue is thus often that of puteri.

In trance, although the dalang is considered to some degree to be manipulated by his puppets, he is still to a large extent held responsible for his actions. He must know intimately the characters of the puppets by whose jembalangs he is being possessed, and he must act the parts accordingly. I have observed a dalang whose actions resembled an ape-like character while being possessed by a refined female character's jembalang. The dalang was subsequently criticised for a lack of knowledge and control. Thus, although there is some relaxing of inhibition during the trance -- most striking during possession by violent characters when the dalang must be restrained -- the dalang is not at liberty to speak and act entirely as he pleases if this is out of character and out of place, and blunders are more likely to be held against him than against the spirits.

The last part of the ritual is the pelepas (the release). This consists of invocations designed to send back the spirits who have attended the feast (menghantar); it is a final casting off of unpleasant influences and a ritual clearing of the air, and it dispels the atmosphere of relative gravity which has prevailed. The form of these invocations is considerably less fixed than that of the kenduri. The pelepas of one dalang was recorded on five occasions and considerable variation was found each time. His explanation -- and that of several other dalangs -- was that a dalang is usually exhausted by the time of the pelepas, and he shortens it, different portions appearing each time. When, however, dalangs were asked to recite their full pelepas on two occasions, the same amount of variation was found. By contrast, the kenduri is recited at the beginning of the proceedings and it helps the dalang to naik angin (to work up excitement) in

anticipation of what is to come.

These are the main features of the berjamu common to the various forms of the ritual. The differences between the three forms are fairly minor, consisting of certain additions, according to the function of the ritual in question, so that in the pelimau there is an extra ceremony where the pupil declares his loyalty and pays obeisance to his teacher, and is then bathed by the teacher. In the pelepas niat, the host's vow is symbolically washed away by the officiating dalang.

The Ritual in Other Areas

Outside Kelantan and Besut, much less attention is paid to ritual. In Trengganu (i.e. in the wayang performed by Trengganese dalangs as opposed to that performed by Kelantanese migrants) no kenduri is performed, nor did the dalangs know how to recite it, although it is understood that this should be done. Likewise the berjamu ritual is very simple. There is no trance and no Kala drama, merely a dipping of the puppets' handles into water, (which is a very minor part of the Kelantanese ritual). It appears, however, that the structures designed for offerings are still erected, but the puppets are not feasted on them by a dalang in trance. In Perak, no berjamu ritual is held nor is there anyone who can perform it. It is stated, however, that it used to be held in the past. Nowadays, it is said, only the dipping of handles into water is found. Generally, it appears that Perak dalangs have great fear of their puppets. They are unfamiliar with the various rituals; only the memory of them remains and it seems likely that time has magnified the awesome details and the dangers of the ritual. In Kelantan, where dalangs are regularly involved in trance and possession, little apprehension is found among dalangs, for familiarity breeds, if not contempt in this case, at least confidence. In Kedah, too, there appears to be little major ritual and none

involving trance. What is known of the ritual is a mixture of Sianese and Malay elements. In Patani, dalangs now rarely go into trance. The berjama ritual is, however, understood, and a variety of curtailed versions are spoken of; and, on occasion it seems, performed. A comparison of the various descriptions revealed that all the elements mentioned are to be found in the fuller Kelantanese ritual. In Patani too, it is usual to perform a kenduri as in Kelantan and it is basically similar to the Kelantanese kenduri.

2. Cherita Kala.

The following Kelantanese versions are compared:

(a) Wayang Jawa: Nik Man (NM) and the version presented by Cuisinier¹ (CR). These two versions are referred to collectively as (WJ).

(b) Wayang Siam: Jambul (B) and Karim (D). [The further following abbreviations are used: K: Kala; MEKD: Mak Babu Kalang Dermi.]

(BG informs the dewas that he and his 144 jisi² have been invited to a feast by SYT. The feast is given by Radin Ino in Medangkulong. (CR) He wishes to change a dewa into a female. Nerada indicates Betara Omar. BG causes BO to take a magic bath resulting in the transformation. He spits in her mouth, causing her to become pregnant. He orders Nerada to take her to a garden. Here she gives birth to a monstrous son (helped by 7 midwives CR). The son is hungry. BO escapes. (BG orders Nerada to fetch the son. CR.) The son meets BG, complains of hunger. BG gives him ornaments, a sword and the name (Jin NM) Putera Kala. (K does asceticism for 7 days. Recalled by Nerada, NM). BG then tells K to go to the feast given by Mak Babu (Kala CR) (Kalang NM) Dermi (for

the wayang performance CR) (for sages NM). EG gives him jisi. EG also informs him that his prey is anyone out at noon or late afternoon, (or just before dawn. CR) (or whoever plants a nyiur gading in front of his house, cuts bamboo not at the node, builds a house without a tibang layar [triangular wall at each end of a roof], etc. NM). K then descends to earth, meets MBKD who states that there is as yet no food (for 7 days CR) and advises him to hunt animals.

K sets off. EG descends and is met by K at noon. K wishes to eat him. EG asks him first to count (the seeds of CR) terung perat [aubergines]. K cannot count and is instructed by EG. On completion of the task, the sun has shifted and K is unable to eat EG.

K returns to MBKD and begs for food. He is told there is no food but is given the stale leftovers. He finds them delicious and elicits from MBKD that while she was chopping the vegetables she cut her finger and the blood mingled with the food. K wishes to eat her. Terrified, she throws her nut cutters under the house and excuses herself to retrieve them. She then flees.

K pursues her. She escapes through a length of bamboo that has not been cut at the node. K curses whoever leaves bamboo cut thus. He will be tormented by K's LOS (jisi NM) (jin CR) until he performs the wayang. Continuing the pursuit, K falls into a hole [of the type in which cooking fires are made]. He curses whoever neglects to fill in such holes, as before.

Ino and his followers perform a wayang. Turas is the dalang on behalf of Ino, entitled Sori Panji (who plays the rebab CR) (Semar plays the rebab NM). They begin to play. MBKD arrives and asks to shelter on the panggung. She is able to play the cymbals a little and joins the musicians. K arrives, and interrupts the play. The dalang insults him. K asks after MBKD but is told she is not present. K asks the number of musicians and is told eleven plus one, i.e. twelve,

and any extra may be taken by K. He finds the correct number. K asks the dalang to play but must give the dalang an ornament in payment. The play begins but is then interrupted by K who asks the dalang his genealogy. K asks the dalang to continue, gives more payment, and again interrupts and asks the dalang his (K's) parentage. (The order of the questions is reversed, NM) K asks the dalang to continue, gives his sword as payment. (K again interrupts. K then interrogates the dalang on the ritual terms for the wayang equipment, e.g. the panggung: tinggung asu; the screen: Awang Bijitora or dinding dunia; banana trunk: penggalang dunia; lamp flame: cahaya nur; and many others: tunjang bumi, penah lanjuna, naga ulur etc. NM).

K leans on a nyiur gading, in front of the house. It falls down, startling him. He curses whoever plants nyiur gading in such a place, as before. The dalang orders K to wait for the feast.

B.

BG has been invited to a feast by PD (=SYT). SR has invited him and the other dewas. He wishes (=WJ) monstrous son. BO dies, becomes a deva Awang Mahat Dewa Malik Ono. BG names son Bontara Kala. K does asceticism. BG then tells Nerada to recall him and to inform him that he should go to the feast given by SR. K is hungry. Nerada tells him to hunt animals in kayangan. He meets BG who informs him that his prey (=WJ) afternoon or after midnight.

K meets BG in kayangan at noon (=WJ) unable to eat BG. (No m/o seeds, =NM).

K then descends to earth with his jisi. He meets MB Kalang Dornai, begs for food (=WJ) flees.

K pursues. She escapes through a house without a tibang layar. K curses whoever this builds a house. He will be tormented (=WJ) performs the wayang. (jisi (NM), not jin) She escapes through a length

of bamboo (=WJ) fill in such holes, as before. SR and followers perform the wayang. SR is entitled Dalang Ismara Nerat Seri Panji. WL is the dalang. They begin (=WJ) asks the number of musicians and is told twelve musicians plus one (i.e. the dalang) and any extra (=WJ) correct number. K asks WL's genealogy. K asks the dalang to play (=WJ) interrupted by K who asks more questions then asks the dalang to continue and gives more payment. WL stops, asks for more payment and again continues. K leans (=WJ) in such a place, as before. K asks WL to continue but has nothing left to offer in payment. ID orders him to wait for SR's feast.

D.

EG wishes (=WJ) monstrous son. (No m/o Nerada). The son is hungry. An old man Pak Jiku tells him there is no food. EG has stated that he may not eat before noon. K meets EG at noon (=WJ/NM) unable to eat EG (No m/o instruction). K, with his jisi, goes to MB Kalang Dermi and begs for food (=WJ) flees.

K pursues. MBKD escapes through a hollow tube used as a bellows. K curses whoever leaves a tube thus. He will be tormented (=WJ/NM) performs the wayang. She then escapes through a lobang tunggal [here two holes used as a stove.] K curses (=WJ) as before. © She escapes through a house (=B) performs the wayang. SR and his followers perform the wayang. WL, the dalang, is entitled Dalang Sureng Aji Nara. The panggung is called panggung linc. They begin to play (=B) correct number. (B) K asks the dalang to play (=WJ) in payment. © WL stops of his own accord three times (B) and each time demands more payment. K leans (=WJ) as before. The dalang tells him of the feast. K then interrogates the dalang on his genealogy and on the ritual names: screen: dinding dunia; lamp: okahaya dunia; banana trunk: penggalang dunia. Other parts of the panggung are: panah Lanjuna, pasukan dunia, naga jemarang tasek, naga ulur.

Observations and Comparison with Javanese versions

This drama is parallel to, and clearly a version of the Javanese exorcistic lakon Murwakala/Furwakala, of which versions also exist in Bali. Kelantan has, in common with several Javanese/ Balinese versions, the following major features: 1) Kala's hunger, 2) his taste for blood, 3) his right to eat certain persons, 4) a riddle which prevents his eating his father, 5) his chasing a victim, 6) a wayang within a wayang, 7) the victim is saved by the wayang.

In the versions of Java-Bali, the persons regarded as Kala's prey fall into three categories:— a) those out at a particular time, e.g. noon; b) those born under certain circumstances, and c) those who have done some action of evil portent as e.g. the breaking of a rubbing stone. In some versions, [see below, (c)] certain of these actions acquire this portent in the drama. In Java-Bali, the whole purpose of the performance of the Kala drama is to 'avert calamity from those categories of persons regarded as Kala's prey and these categories correspond to those enumerated in the drama (whether explicitly stated by Kala's father or arising from some incident in the chase); but the drama is not, apparently generally performed for persons in class (a) nor for all the cases occurring in the chase, in class (c). The greatest emphasis appears to rest on class (b), and in the drama, it is always a person of this class who is pursued by Kala.

In the Wayang Jawa of Kelantan, dalangs know something of the cases in class (c), mentioning the holing of a mortar, the breaking of a rolling stone and the collapse of a tibang layar. In actual practice, there is no evidence that the wayang was ever actually performed for such cases, for the exigencies are not generally known in Kelantanese society as a whole and seem more to be echoes of the Javanese society from which the drama was brought. Although class (a) occurs in the drama, this does not apply outside it. In practice, the Wayang Jawa

horjamu appears to be performed for the same reasons as that of the Wayang Siam, which knows nothing of these exigencies. The major difference between the Kelantanese Kala ritual and that of Java-Bali is that (i) persons of class (b) do not require a performance, (ii) the potential victim chased by Kala is not in this class.

Some comparison will now be made between the Kelantanese version and parallel motifs of versions from Java-Bali.¹

a. Origin Most versions from Java-Bali describe Kala's origin as the result of an involuntary orgasm of BG (or Indra, in Bag.). In East, however, / Batara (cf.B) Kala is the son of BG and Uma /. In Solo, Kala appears before BG and Uma but it is not stated that the latter is his mother. Guisiner's parallel² of Omar and the Balinese bi-sexual bhataru Huma is interesting but confusion in Kelantan between Uma and the Islamic name Omar cannot be so easily rejected.

b. Hunger and Prey In all versions, a central theme is Kala's hunger. In Jog., / Kala goes to BG who gives him clothing and names him @ Batara (cf.B) Kala. Kala requests food. BG sets aside various categories of person as his food, but on Nerada's advice writes preventive charms on Kala's back. / In May.,/ BG gives him a sword (bedama). Kala must do asceticism for 100 days/. In Bali, / BG tells Kala he may eat people on the road at midday or @ midnight (cf.B) or those, inter alia, who build using fallen trees./ In Solo, also / BG includes people out at noon/. In Bag. / all his prey are to be caught at noon./

c. Riddle In Bali, / BG meets Kala at noon but prevents Kala from eating him by posing him a riddle. Kala cannot answer and by that time the sun has gone down./ In Bag./ Indra meets Kala at noon and also wastes time until the sun shifts./

d. Taste for blood In Bag, / Kala is sent to live with his sister.

Lara Panas. He spends his time hunting. Once when Lara Panas is preparing the vegetables, she cuts her finger, and the blood mingles with the food. Kala finds it delicious and desires Lara Panas' blood. She escapes and shelters with Indra./ In East, / Kala similarly acquires the taste for blood when his mother cuts her finger./ In May., / he appears with a finger in his mouth/. In Teg., also, the motif occurs, where / Kala eats Durga's little finger./ In the Malay Hikayat Marung Mahawangsa, an identical motif is found, where the Raja Bersiung's cook prepares his food in similar fashion.

g. The chase In all Jav.-Bal. versions studied, the main chase by Kala is of a person regarded as Kala's prey in view of the circumstances of their birth, which is not found in the Kolanten version. In Bag., / Kala chases the victim who escapes through @ an oven with two holes (cf.D), a bamboo cylinder open at both ends and @ a house without a triangular wall at the ends of the roof. (cf.B) He curses the owners of all these objects./ In May., / the bamboo and half-built house occur. Kala leaves his badjoe barats at these places./ In Bali, also, / the victim escapes through a bamboo and Kala curses the use of bamboo not cut at the node. Other objects hinder Kala, including fallen trees and are also cursed./ Note in the latter case, the user of fallen trees is also mentioned as Kala's prey in the beginning of the drama. Compare the possible similarity indicated in the case of the tibang layar of WJ/MM and B. In Solo, / the victim also escapes through a bamboo. Also, Kala trips over a root and falls/. Here too, the persons Kala passes in his pursuit suffer various mishaps (e.g. breaking of a pulverising stone) which make them Kala's prey according to the list at the beginning of the drama.

f. Wayang performance In all versions, there is, within the drama, a wayang performance, to which the victim escapes. In Solo, / the victim joins the musicians and plays the ketuk... Kala arrives and leans

against a coconut palm ... Kala asks the dalang to continue. The latter demands payment. Kala has no money but the dalang accepts his club. ... Kala declares he is older than the dalang. The dalang proves this is untrue by naming all the parts of Kala's body The dalang allows Kala and his followers to partake of the offerings. The dalang's equipment has ritual names. The place of the wayang performance is Medang Kamulan./ In May., a similar scene occurs but here / Kala gives his sword in payment to the dalang./ Otherwise, Solo (and most other versions) differ from Kelantan in that the dalang is Wisnu (Solo and May.), BG (Jog., and Teg.), Indra (Bag.) and unnamed (Bali), and the wayang performance is concerned with freeing the victim from Kala's curse, whereas in Kelantan, no such procedure takes place after MKKD has found refuge on the panggung. The identity of the dalang in Kelantan: WJ, Ino (and by extension in the WS; SR) is not restricted to this drama, as noted in the previous chapter, and Ino and Turas (SR and WL) bear such titles as noted in B and D in these other stories, too. In East, however, an interesting parallel occurs. Although still concerned with the lifting of the curse, the dalang who succeeds is Dalang Poetoes, who is, in fact Semar. The latter gives Kala food, and satisfies his hunger.

3. Tok/Wak Peran Ruten (TPH/WPH)

TPH, intending to hunt a white mousedeer for SR, takes his dog and enters the jungle. The dog becomes frightened, knowing there is a tiger at hand. The tiger, Rimeu Besar Serjan Kilet Sejalur Wangi emerges and inquires TPH's identity. TPH says he is no upstart and that his line goes back four generations: Peran Tua, Peran Muda, Peran Tengah and Peran Bongsu. He is the latter. TPH denies that he knows

the tiger to be the ruler in the jungle. They fight. The tiger seizes TPH. TPH states that if indeed he has a teacher, he can escape and wills his teacher's aid. He is then able to overcome the tiger and kill it with his golok (chopper). TPH fears the evil influences emanating from the carcass but does not know the formula of exorcism. He goes to MKA, his teacher, and leaving the carcass outside, informs MKA of what has occurred. MKA teaches him the formula with which he is able to drive away the evil. [In the case of a pelepas niat] MKA asks TPH whether he made a vow and is told that TPH vowed to hunt a mousedeer. [At this stage the vow of the host is stated together with that of TPH and with the release from evil influence, it is understood that the host is also freed from his vow. The release from is not confined to those in the drama but extends also to those surrounding the performance.]

The versions of other Kelantanese dalangs closely resemble this version. Certain divergences should, however, be noted:

1. Some dalangs, e.g. D, do not mention SR: WPH visits MKA who asks him to hunt for seven types of meat. Others, e.g. E, merely state that WPH hunts.
2. Several dalangs state the dog's name to be Lasat Selumbar Nibung.
3. In E, WPH meets a black and^a/white monkey who ask his right to hunt. He apologizes for not asking their permission and they depart. He then meets the tiger. In V, although there is no drama of TPH and the tiger, it is stated that MKA has a white monkey which finds a black monkey eating MKA's fruit, captures him and brings the black monkey before MKA. The black monkey is released on condition that he hurls away the vow of the host. He does this, and is released. This symbolizes the release of the host's vow.
4. When TPH wills the teacher's aid, he may cite the performing dalang's genealogy.

5. Several dalangs make no mention of the release of the vow in this drama, emphasising only the release from evil influences.

6. In some versions, e.g. D and pupils, the carcass of the tiger is hurled away; by WPH if the performing dalang has undergone pekiman, or by MMA if he has not yet graduated.

The episode of TPI¹ is found in Kelantan, Patani and Ierak. The character is known in Kedah but it appears that only the name is the same. Thus, V states that he is also known as Nai Fran Pa and occurs as a character in certain non-Rama stories. Although Patani dalangs know the details of the episode of TPI, it is rarely performed in full, and as part of the prologue -- see above -- usually consists of little more than a few flourishes of the puppets of MMA, TPI and the tiger.

It appears that the drama of TPI is parallel to and possibly derived from that which features in the Thai shadow-play and described in a "Treatise on the Nang Yai for playing in Mahorapop."² Here we are told that the performance begins with the "Entry of the Early Evening Monkeys". In this piece, a white monkey captures a black monkey and takes him before the Rishi who persuades him to release the black monkey. We note that this episode occurs in V and appears to be echoed in E. In the Thai treatise, it is stated that a different episode may replace the monkey scene: "Some shadow-play groups show a comedy figure spearing a tiger in place of the early evening monkeys but this is to be seen only very rarely".

Chapter XII

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1. See the descriptions of Rontse, op.cit., pp.287-300 and Guisnier, op.cit., pp.127-148.

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1. See Chapter XV.

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1. In the WS, Kala is often thought of only as a putar rangas (a type of demon) and the chief representative of the spirits to be fed.

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1. Guisnier, op.cit., pp.201-237. It should be noted that this version is not the transcription of an actual performance and appears to have been written up and partly standardized by a Malay.
2. In the ritual, jisi has the meaning of "ghosts" or "familiar".

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1. The following versions, with abbreviations in brackets, are compared with the Kelantanese version: a) G.A.J. Hazen, "Een Ngruwat-Voorstelling", Album Kern, Leiden, 1903, pp.325-332. (Jog.); b) Kats, op.cit., pp.172-177. (Solo); c) Inggria, "Het Roewatanfeest in de desa Kerangdjati in Bagelen", Djawa, 3, 1923, pp.45-50. (Bag); d) Th.G.Th. Pigeaud, "Aanteekeningen betreffende den Javeanschen Oosthoek", TEG, LXXII, 1932, pp.284-285. (Bat); e) J.W. van Dapparen, "Het Tegalsche Roewat", Djawa, XIV, 1934, pp.223-230. (Teg.); f) Colin McPhee, "The Balinese Wayang Koclit and its Music", Djawa, XVI, 1936, pp.29-31. (Bali); g) L.Th.Mayer, Het Naroewat en het Wayangverhaal Koerwa Kala, Wolterroden, 1906, (May.)
2. Guisnier, op.cit., p.181.

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1. The character is also known in the Mak Yong but not in this particular drama.
2. E.H.S. Simmonds, Unpublished translation of Tamra len nang yai nai ngan mehorasop. Latthithaniam tang tang, Bangkok, 1920, 14 pp.

CHAPTER THIRTEENAPPRECIATION AND DRAMATIC ADDITION1. Appreciation

Under this heading, we shall discuss some of the criteria by which the merit of a dalang's performance may be appreciated and evaluated. We shall concern ourselves only with the criteria of the society in which and for the members of which the wayang is performed; we shall ignore value judgements made using the criteria of other cultures. Thus, remarks ranging from the rather gushing "indescribably fascinating" of Judith Staples,¹ to the condescending and somewhat offensive "little cultural value" of Hill² are considered irrelevant to this study.

A number of factors, which serve as an obvious means of judging a dalang's skill, have been mentioned in previous chapters of this study.³ Thus, important criteria are the quality of a dalang's voice and general technical competence; skill with the puppets; competence of musicians; knowledge of repertoire; ensuring that major protagonists do not act out of character; ending on a note of suspense and confidence of approach. Here, however, we shall examine three rather less obvious criteria.

Two terms often used in describing dalangs and their performances are hilir ("down-river") and darat ("up-country", "hinterland"). These terms are not merely used to describe geographical location but imply much more. Darat is used almost synonymously with "tasteless", "in the fashion of country-bumpkins" and "kirsah", while hilir is the reverse of this. Naturally, one's definitions of hilir and darat vary somewhat according to one's own standards of taste and place of residence, (although "tasteless" and "up-country" do not always coincide; a "down-river"

dalang's performance may be described as darat and vice-versa.) Here, therefore, we shall examine the implications of darat from the standpoint of that body of opinion represented by respected dalangs and informed laymen of the districts of Kota Bharu and Tumpat, the heart of Kelantanese wayang country.

Various aspects of a dalang's performance may brand him as darat: speech, puppets, manipulation and music. The accepted form of wayang speech is a slightly high-flown variety of Kelantanese dialect. Darat wayang speech is not merely up-country sub-dialect: a dalang who attempts to imitate "radio Malay" pronunciation is described as darat. Further, although a certain amount of distortion is acceptable, even desirable, exaggeration to the point of unintelligibility is darat. The following is a good example of darat wayang speech, spoken by Awang of Pasir Puteh.

Ialas lagi lam perak inggan ajokan jeremar wayang ampunyan

cherita lagi yang disebabkan ingin mangsa kan pada bagi pihak.

Lam ... inggan is a snatch of invocation. The rest of the passage, which served to commence a performance, is gibberish, and spoken in pseudo standard Malay. Ialas and mangsa are hyper-correct "standardized" forms of ialah and masa.

Some examples of other, typically darat features are puppets painted in loud clashing colours or cluttered with unnecessary embellishments, even though the carving may be competent; exaggerated movements when manipulating the puppets; the use of musical instruments not accepted as wayang instruments, as for example a mouth-organ; the playing of non-wayang type music on wayang instruments, as for example Hindustani pop-music. (Mak Yong or Main Puteri tunes are acceptable.)

A second factor in the evaluation of a dalang's performance is pace. Pace here refers to the rate of delivery of the dalang's speech and to

the speed with which the content of the drama is unfolded. A slow pace with little abridgement, termed teranjur ("stretched out") is preferred by some; a fast pace, rampak ("thick of branches", here "abundant of words") by others. These are usually terms of approbation. When, however, the pace is excessively slow, it is said to be senyok ("monotonous", "wearisome"). If it is too fast it becomes tak butir ("unintelligible"). If a person prefers teranjur, he will naturally be inclined to label a fast pace tak butir rather than rampak, and vice-versa.

As noted in Chapter XI, tastes tend to vary according to age group: children desire no more than slapstick comedy and battle scenes, while older people like a good story. The test of a good dalang is the ability to cater for these various tastes by presenting a balanced mixture of elements: comedy, music, singing, action and dialogue. The mixture is, to a considerable extent, of course, dictated by the content of the story to be performed and a dalang will attempt to choose the best story for the occasion after assessing his audience.¹ The presentation of the story may, however, be varied, as is clear from the comparison of two performances of the same episode in Chapter XV, and the content may be embellished with various additions, which are discussed below. These variations and additions are not necessarily planned before the performance commences. There is a constant "backfeed" from audience to dalang. A good dalang is sensitive to this audience atmosphere and will vary his presentation in accordance.² Laughter during comedy, cheering during battle and silence during serious drama are signs of approval. When, however, a considerable part of the audience begins to talk, this is a sign for the dalang to change course. Boing or loud offensive comments from the audience are almost unheard of, but a muttered "Ala senyeknya!" ("Oh it's monotonous!") or "Kyanyi pula!" ("More singing!") will have their

effect on a sensitive dalang.

2. Dramatic Addition

Comparison of the two dramatic performances of the one episode [presented in Chapter XV] with each other and with the rendering of the episode in narrative form [presented in Chapter XIV] reveals little variation as regards the basic plot. The differences in this respect are similar to those noted in Chapter VI between two renderings of the narrative form. Thus, examples of differences between versions A and AB, of the drama, and the narrative form (A14) are the following :

(a) Bali is informed of AA's attack by :

[A14 and A:] the gardeners,

[AB:] Sag, who was told by the gardeners.

(b) PA and A go to investigate AA's attack :

[A14 and AB:] twice, the first time alone, the second time with Sag,

[A:] only once, with Sag.

(c) SR meets PA and A :

[A and AB:] before Bali's death,

[A14:] after Bali's death.

In the dramatic form, however, we encounter certain embellishments and additions to the plot, not usually present in the narrative form, and these we term dramatic addition.

The most noticeable of these additions is comic relief. Comedy is introduced into the drama in two ways :

(a) Special routines involving clowns or other clearly comic figures are employed. These routines are not merely introduced at the whim of the dalang, but occur when the relevant characters have a role to play in the story.¹ Thus, for example, in the Cherita NU, when PD and W_L

are sent to summon HN's sons to battle, or when the buffalo AA attacks the gardeners (orang darat i.e. country bumpkin types), this is an opportunity for comedy. In the dramas A and AB, presented in Chapter XV, however, the clowns have no role in the story and consequently do not appear. In these routines, the dalang is free to improvise as he will; nevertheless, a number of routines are well known. For example, one clown appears on the screen and calls for his friend. He is taken off, the friend appears and calls for the first clown. He is taken off and the sequence repeated. They then appear together and collide. Another popular routine shows two clowns talking together. A prince then appears behind one of them and is seen by the other who assumes an obsequious manner. The first clown, unaware of the prince's presence, imagines it is he who is being so addressed and acts accordingly, until he sees the prince.

(b) Serious drama may be transformed into comedy. A good example of this occurs in drama A on page 534 where Sag tells HKP of his woes. In drama AB, the piece consists of serious dialogue. In drama A, however, although the piece performs the same function, it is clearly "played for laughs": HKP constantly interrupts; Sag's tears are a subject for amusement rather than pity; when Sag declares that his feelings are hurt (kecil hati lit. "small of heart/liver"), HKP asks who squeezed it. It may be noted that the dalang's decision to play a straight scene as comedy depends very largely on the mood of the audience.

In the narrative form, the dalang's only medium of communication is the spoken word,¹ whereas in the drama this is amplified with puppets, singing and music. As noted in "Appreciation" above a dalang is able to vary the relative proportions of these elements in his mixture. It is thus possible for him to embellish the content of the drama without straying from the basic plot. Thus, for example, a

piece may be repeated, especially if it has been well received, as in the battle between PA and AA, in drama AB on page 491. A scene unnecessary to the plot may be introduced in order to recapitulate what has gone before or merely to afford lighter entertainment. Scenes performing both these functions are: the initial appearance of SR, L and HRP, in drama A on page 487; and the initial appearance of Raja Bali and his wives, in drama AB on pages 522-523.

The fact that the dalang's words are not fixed means that in both narrative and dramatic forms, he recreates the story. Consequently, his own feelings and attitudes to life are reflected in his performance. These attitudes are, of course, those of the society in which he lives, and it is not suggested that any revolutionary or highly individualistic concepts are expressed in the performance. It is noticeable, however, that in the drama, a dalang will often expand and digress upon a favourite topic when an opportunity presents itself in the story. In the two dramas A and AB we encounter several instances of this: Awang Lah has strong feelings concerning the duties of the pupil to his teacher. In drama AB (on page 503) he draws a moral from the story of the buffalo AA and its ingratitude to its helping gods, and then rams home a sermon on the ingratitude of some pupils (whose names, in other circumstances, he might well name!). Awang Lah is also an accomplished "coffee shop lawyer" and is always happy to argue the point. This is reflected in Drama A (on page 505) in the argument between PA and A regarding Sag's right to the throne. We note further in both the dramas Awang Lah's strong views on women: one should not expect too much of them; they are merely clay in the potter's hands, to be moulded at will.

Whereas the type and quantity of dramatic addition presented in general depends on the dalang's sensitivity to the desires of his

audience, the introduction of didactic material, such as the sermon noted above, is usually due to the dalang's own desire to instruct his audience. Here, therefore, it is the tolerance of the audience and their respect for the dalang in question, rather than their own desires, which are determining factors.

Chapter XIII.Page 398.

1. Judith Starles, "Shadow Screen", The Lady, 28 March, 1957, p.413.
2. A.H. Hill, op.cit., p.85, (In reference to the stories of the Wayang Jawa).
3. See pp. 32, 56-57, 64-69 and 80-86.

Page 400.

1. In certain cases, he may invent the story (see Chapter XI) in which case the mixture desired may determine the content.
2. Competitions between dalangs, main bertawas, are sometimes held. Two dalangs perform simultaneously at the same location. The one who draws the larger audience is the winner. It might be thought that this competition would provide an excellent means of judging the better dalang. This is, in fact, not usually the case, for each dalang merely attempts to make his performance as bizarre and sensational as possible. Thus, one dalang poured paraffin over his screen and set fire to it! Another removed his screen and engaged a troupe of dancing girls (rongsong) to perform on the stage. On occasion, the supporters of one dalang resort to such tactics as scattering sugar in front of the opponent's panggung in order to ensure that ants will reduce the size of the audience!

Page 401.

1. When stories are invented, of course, the clowns may appear as often as the dalang wishes.

Page 402.

1. This may, of course, be illustrated with gestures.

PART THREEMALAY TEXTSCHAPTER FOURTEENNARRATIVE FORM

This chapter presents two excerpts from the key text of the Cherita KW narrated by Awang Lah, of which the English summary appears in Chapter VII. The first excerpt, (sections A.1 - A.4) relates events up to the birth of SR. The second excerpt, (A.14) contains the story of the mad buffalo and the death of Raja Bali. Both are narrated in the non-casual mode, (see Chapter IV). For purposes of comparison, section 1 and part of section 2 are also presented in the casual mode, (AB.1 and AB.2).

Orthography

The pronunciation of Kelantanese differs from that of standard Malay in a number of respects. The aim of the method of transcription employed here is to provide texts easily understood by the speaker of standard Malay but which do not hide any of the Kelantanese features of the speech. Where, therefore, the Kelantanese pronunciation is immediately accessible from reference to the points listed below, standard Malay spelling - which is closely phonemic - is employed. Other deviations are commented upon in the notes. Kelantanese pronunciation differs from that of standard Malay in the following respects :

- (a) In final open syllables, 'a' is pronounced /ɔ/
- (b) In final closed syllables,
 - (i) 'a' before 'h' and 'k' is pronounced /ɔ/
 - (ii) Final 'h', 's' and 'f' are pronounced /h/.

(iii) Final 'l' and 'r' are debile but cause lengthening of the preceding vowel.

(iv) Final 'k', 'p', 'b', 't' and 'd' are pronounced /ʔ/

(v) Final 'm', 'n' and 'ng' are not distinguishable, causing rather nasalization of the preceding vowel. It should be noted that 'an', 'am' and 'ang' are all pronounced /æ/ but /ɛ/ and /e/ also occur, depending on the sub-dialect area and the presence of a preceding nasal, (thus daman:/deme/. Similarly with preceding 'i', 'e', 'o' and 'u', variation from nasalization of the vowel to /iŋ/, /eŋ/ [ɛŋ/l, /oŋ/ and /uŋ/ occurs.

(c) When in standard Malay a nasal immediately precedes :

(i) a voiceless consonant, in the Kelantanese equivalent the nasal is not sounded, e.g. sampah: /sapɔh/.

(ii) a voiced consonant, in the Kelantanese equivalent the voiced consonant is pronounced softly, e.g. jamam: /dʒam^bæ/. In a limited number of trisyllabic words, the nasal is not sounded, e.g. tenggelam: /tegeɫæ /.

(d) Final 'au' and 'ai' are pronounced /a:/ and are thus indistinguishable from 'al' and 'ar'.

(e) In the initial syllables of a root word of more than two syllables :

(i) 'ua' is pronounced /ɔ/, e.g. guara: /sɔɣɔ /.

(ii) 'ia' is pronounced /ɛ/, e.g. biasa: /besɔ /.

(iii) 'a'e' is pronounced /ɛ/, e.g. fa'edah: /fɛʔdɔh /.

(f) In the initial syllables of a word of more than two syllables, 'ai' is pronounced /ɛ/. Thus, e.g. main: /maɪ/ becomes permainan: /pemenɛ/ [or /mmenɛ/. The phenomenon of doubled consonants is described by Nik Saifiah Bt. Hj. A. Karim, "Meninjau Beberapa Aspek Fonologi Loghat Kelantan", Dewan Bahasa, XI, 8 (1967), pp.357-362, and commented on in the notes to this chapter where necessary].

The pronunciation of the following words should be noted:

khianat: /kɛyənəʔ/; siana: /səpə/; seumor (=seumur): /səʔmɔ:/; sila:
 /sələ/; silakan: /sələkʰs/; terbit: /tɔʔbiʔ/ (some speakers say /tubiʔ/;
 kerbau: /kuba:/ (some speakers say /kuba:/; sultan: /swytʰs/; jala:
 /dʒələ/; niaya: /papə/.

Ambil, kechil, and tahi have a final glottal. Bawa, minta, juga,
 and pula all have final glottal preceded by vowel /ə/.

The spelling used in the texts is largely that of the ejaan baru,
 except that 'oh' and 'sh' are retained. Further, 'e' is still employed
 in syllables following syllables containing 'a', 'i' and 'u'. In cases
 of possible ambiguity, an acute accent is added. In duplicated words,
 non-duplicated affixes are hyphenated. A hyphen is also employed to
 indicate words which are cut short following errors by the narrator.
 An initial apostrophe indicates that the initial syllable of a word has
 been discarded. A few common abbreviated words, e.g. gi (pergi) and
dah (sudah) are treated as separate words and not apostrophed. A final
 apostrophe indicates a glottal stop, e.g. ga': /gaʔ/ and wa' /waʔ/,
 (abbr. of bawa: /bawəʔ/.)

Some features of Kelantanese dialect :

1. In standard Malay, the function words ke and kepada tend to occur
 with non-human and human nouns respectively. In Kelantanese, ke occurs
 with both, e.g. beri kedia : "give [it] to him."
2. Often, little distinction is made between the function words di
 and dari, e.g.

ia duduk dari/di dalam hutan. "He is in the jungle".

ia mari dari/di rumah. "He came from the house".

[This feature is also found, inter alia, in the NSR (Sh.), where dari
 replaces di on several occasions, e.g. on page 111: dari rumahku :
 "in my house".]

3. The pronoun nya regularly functions as subject. This use of nya

generally indicates a lack of emphasis on the subject. A common construction features nya as subject with an active verb, followed by di and repetition of the subject: e.g.

Nya pukul di dia : "He hit".

An object may precede nya, e.g.

Aku nya tendang di dia : "He kicked me".

Other examples are:

Nya mari rembas di kerbau : "The buffalo came and hurled [it] down".

Here, too, dari may replace di. On occasion oleh may occur after di : di oleh. Di/dari in this construction has the meaning of "by". (cf. dek 'by', used in Minangkabau and dialects of North West Malaya).

4. The prefix ter- is sometimes replaced by se-, e.g. sesungkur (=tersungkur); sesilar (=tersilar).

5. A result of the features noted in (b) above is that an uneducated Kelantanese is often unsure of the final phoneme of a word in its literary Malay form. When a dalang, attempting to use high flowm language, affixes the suffixes -an and -i to a word, he may use the wrong phoneme, thus producing forms such as e.g. timbaran for timbangan and layangi for layani. A few such forms have gained wide currency among dalangs and bonchs, e.g. tutupan is often used for tuntutan, ("the pursuit of knowledge") and these must be regarded as variant forms.

6. ku is not merely used as a suffix but is equivalent to standard Malay engkau. Where there is no potentiality of a pause or other word occurring between ku and a preceding word, ku is suffixed to that word.

7. Where in standard Malay the suffix -kan is employed, an equivalent construction in Kelantanese may, in certain cases, employ ke- which is prefixed to the following word, e.g.

Standard Malay: harapkan ampun; Kelantanese: harap keampun.

8. Duduk/duk is employed as an aspect verb equivalent to sedang, tengah,
e.g. Dia duduk/duk perang ; "He is engaged in battle."

9. Hak is a much used word possessing two main functions :

(i) Meaning "property of" and used in place of punya. Thus, e.g.

hak siapa (= siapa punya): "whose"; hak hamba (= hamba punya): "mine".

(ii) Equivalent to yang, thus e.g. hak mana (= yang mana): "which one";

hak besar (= yang besar): "the big one".

10. When an uneducated speaker attempts to use literary Malay, he may in certain cases fail to make a distinction between initial voiced and voiceless plosive and nasal bilabials. Thus e.g. mehimun for berhimun, and berjelma for menjelma occur.

11. Dah (abbr. of sudah), indicating completion, regularly follows the verb or adjective it qualifies and may even occur with sudah. Thus,

e.g. buat dah (= sudah buat): "It is done"; sudah dah: "It is finished".

The phrase dah sudah is equivalent to sosudah.

12. Juxtaposition of utterances is, as in standard Malay, often preferred to the use of various function words indicating time, condition etc.

The particle ga' is often placed at the end of the first utterance and draws attention to the fact that a second qualifying utterance is to follow, e.g. Tidak ga', matilah kita; "[If] not, we shall die". Ga' also occurs in other positions with the sense "well", "you know", "as it happens".

13. The verbs gi (abbr. of pergi), mari and ambil are often used as secondary verbs, e.g. balak gi; turun mari; takluk ambil. This is noted by Skinner as Thai influenced (Cyril Skinner, "The Civil War in Kelantan in 1839", Monographs of JBRAS, II, (1966), pages 153-154,) and further commented upon in my review of that work appearing in BSOAS, XXXI, 1, (1968), pp.183-184.

14. Tidak (also abbr. to tak, dak) regularly replaces belum. Thus, e.g. dak/tak/tidak lagi = belum lagi: "not yet".

Notes.

The notes to the text contain the following signs and abbreviations :

- abbr. : abbreviated, abbreviation of.
- equiv. : equivalent in standard Malay.
- * : a distorted or awkward construction, whether intentional or otherwise.
- = : indicates a commoner Kelantanese form of the word.
- W.W. : wayang word.

Marginal numbers in the notes refer to lines of the texts. Every tenth line is denoted by a marginal dot.

AB.1.

Dati Kuacha hantar surat masuk dalam negeri Berma. Dia nak mintalah negeri Berma. Kalau benar kohor selamat; kalau tak benar pun nak juga. Kalau tak benar, nak serang, tujuh bulan lagi atau tiga bulan lagi. Lalulah Berma itu menorima surat tengok hal Dati Kuacha minta perintah negeri bukit Berma. Kalau benar, selamat; kalau tak benar, rosak. Jadi dia tak benarlah, Dia tak benar itu, baleklah menteri Dati Kuacha sa'at 'ni Jadi didalam surat Raja Berma sa'at 'ni, dia bacha, dia tak benarlah, "Aku tak benar" Jadi menteri- Raja Berma . panggil sekalian anak2. Anaknya tiga orang jah. Anak yang tua ialah Betera Baha. Jadi Betera Baha sanggup; hak lain tak jadi. Jawab kata Betera Baha, "Aku menyanggakan negeri, aku tak benar sama sekali. Kalau begitu kita himpun rakyat. Jadi tujuh bulan lagi orang sampai, Dati Kuacha sampai. Kalau bunyi gendang perang mari, kita pun keluar." Tiba2 gendang perang Dati Kuacha angkatan mari. Jadi déma seperti Betera Baha pun terbit melawan. Perang2 'tu, kalau puak Dati Kuacha, walau menteri, walau temenggung, rajanya, alah dia, mati dia. Jadi dah sudah mati dia itu, barulah Betera . Baha gi takluk ambillah negeri Dati Kuacha, serta dengan permaisuri Dati Kuacha. Jadi merentah situ. Jadi hilang royat.

AB.2.

Timbul royat Bota Serajuk Dewa. "Aku dengar aku tahu istori Dewa Berembun chantek. Dewa Berembun duk mengajar sekalian dewa2 sekola bola. Barangbila dia mengajar tiap2 hari tiap2 'tika, dia tinggal isteri dia. Baik, aku nak chera! negeri kekayaan kalau boleh bagi hajat aku. Aku nak keisteri Dewa Berembun. Bukan aku nak buat isteri, tak . boleh jadi dia nak keaku nak menjadi isteri. Jadi dia orang

chantek orang lawar, didalam kekayangan ta'ada orang hak banding dengan dia. Kemudian aku nak tipu juga biar boleh tubuh dia keaku sekali, puas hatilah aku. Aku cherailah kalau boleh tubuh, aku cherailah kekayangan." Gilah dia digedung kesaktian. Tiba2 Dewa Berembun balek masuk didalam peraduan. Bota Serajuk Dewa duk nanti diatas darning pintu menjadi chichak puteh. Dia duk nanti situ. Dewa Berembun cherah hari sudah ber-siap2 gi mengajar. Lalu Bota Serajuk kata "Ini perkara. Dewa Berembun ini cherdek sangat, orang . bijak. Gedung kesaktian kunchi dengan perkataan tinggal bini; buka pun dengan perkataan, tutup pun dengan perkataan. Aku ingat bagai perkataan dia. Baik aku merupa serupa Dewa Berembun sekejap, nak minta Sang Agung Dewata Mulia Raya jadilah rupa aku seperti Dewa Berembun." Dia pun masuk dengan bachaan, terbukalah pintu gedung kesaktian. Masuklah dia lalu Siti Andang Dewi tanya, "Apa sebab tidak sampai ketika kekanda balek?" Jawab Dewa Berembun, "Ya adinda, yang kekanda kembali balek yang sebegini, kekanda berasa tak sedap dalam tubuh". Adinda jawab, "Siapa yang punya menanggung pegantian kekanda?" . "Anak murid kekanda nama Dewa Sayang Kenung. Dialah boleh ganti kekanda yang telah rosak." "Saya bau kekanda macham mana berbau hamis begini?" Jawab dia, "Kekanda maklumlah dengan anak murid yang banyak; ada bertempuh tubuh, peluh2 sekalian anak murid yang ramai itu ga'". Bolehlah merasai dengan Siti Andang- setubuh dengan Siti Andang Dewi. "Baik aku nak keluar. Aku pikir Dewa Berembun nak sampai balek". Keluar dia, keluar dia terbit sebelah matahari jatuh pulang puluh menjadi seditakala Bota Dewa Serajuk. Lalu ucap dia, "Aku sudah janji dengan hati aku dengan perkataan aku. Aku dah . sudah niat nazar boleh dapat setubuh dengan Siti Andang Dewi, aku

nak cherai kekayangan, aku nak turun kedunia." Turun dalam dunia, turun dengan jelma, ta'ada rupa, seperti nyawa masuk dalam mulut Tuan Puteri Dati Kuacha

A.1.

Awal2 pertama Bota Dati Kuacha keluar diatas balai memanggil sekalian pejabat pejawatan, penggawa menteri, "Macham mana kita didalam negeri dengan sebab negeri Berma ini, suka kita nak peluk ambil perentahan Berma?" Jawab menteri, "Harap keampun, mana perintah patek sagung titah bagaimana kebawah duli tuanku." "Baik kita buat surat sekeping, kita hantar masuk didalam negeri Berma, kita minta kita merentah negeri Berma. Kalau dia benar, selamat panjang ber-ubung2 Berma dengan Kuacha. Kalau dia tidak benar, kita langgar, kita perang, kita sabil, kita peluk ambil negeri Berma." "Baik tuanku, sila tuanku, ta'apa patek membawa titah kebawah duli tuanku dengan surat sekeping." Lalu berjalan menteri masuk didalam negeri Berma. Ba sampai dipintu kota, nanti raja keluar, "Kita nak bawa masuk surat."

Nilang timbul royat Raja Berma keluar terbit atas balai berhadapan sekalian menteri perdana penggawa2 berchékap perentah negeri, "Kita kena jaga negeri biar baik2 walau dilaut, walau didarat, semua2 hasil mahsul jaga biar tetap jaga biar molek." "Tuanku jangan susah." Ba tiba tengah duduk berchékap raja dengan menteri, lalu sampai masuk penggawa Dati Kuacha; henyal duduk angkat tangan sembah, unjuk surat, lalu menerimakan surat atas balai bersiban agung. Lalu Raja Berma baca surat. Didalam surat, "Dati Kuacha minta Raja Berma beri perentah negeri Berma; jadi saya mahu merentah didalam negeri Berma. Kalau Berma hantar beri, berubunglah kerajaan Kuacha dengan Berma ber-sama2; sakit Berma, Kuacha tolong; sakit Kuacha Berma tolong." Lalu Raja Berma melengung diatas balai bersiban agung. Bersakda, Berma bersakda, "Macham mana patch2 perdana? Adakah kita benar daripada Dati Kuacha merentah didalam negeri

kita?" "Harap keampun patek menanggung titah perintah kepada kebawah duli tuanku. Pikir patek, tak lulus orang nak mari merentah didalam taklukpan kita." "Oh baik, kita jangan dibenarkan sama sekali. Aku tidak benar negeri Berma orang nak merentah, melainkan aku merentah sendiri." Lalu Raja Berma ambil surat, séyet atas kepala pejawatan: "Aku tidak terima sama sekali, melainkan kalau baik, aku terima baik; kalau jahat pun aku terima. Didalam negeri Berma aku tak benar sama sekali kerajaan Kuacha nak mari merentah." Lalu pateh pejawatan dalam negeri Kuacha kembali balek pemaluanlah dari hadapan jemelis yang ramai². Berjalan balek sikit jalan banyak ber-lari² berhadapan Sultan Kuacha, Raja Kuacha. Lalu Raja Kuacha tanya, "Macham mana?" Jawab menteri, "Harap keampun, Raja Berma tidak benar sama sekali perentahan dia, walau sakit tak sakit pun, ia ta'ada peduli daripada Kuacha, melainkan dia merentah sendiri. Kalau berat pun, dia pikul, kalau ringan, selamat. Kata kedia benar, tak benar sama sekali". "Baik kita himpun sekalian rakyat bala bentera, kita langgar didalam negeri."

("Didalam tujuh bulan himpun sekalian rakyat dalam negeri Berma. Aku sampai dengan pejawatan sekalian gegamban, sekalian bala bentera; kita bersabil dari tengah medan peperangan. Kalau kalah aku, aku sudah mansuh kita, negeri Kuacha boleh mu takluk. Kalau kalah mu, aku takluk negeri Berma.")

Kesah Dati Kuacha duduk mehimpun sekalian rakyat bala bentera, nanti chukup bulan nak langgar masuk didalam negeri perentah Berma. Hilang royat cherita disitu.

Timbul royat kerajaan Berma berhimpun sekalian rakyat bala bentera, lalu memanggilkan anak yang tiga orang; panggil anak Bentera Baha, "Ya anakku Bentera Baha, macham mana negeri kita orang minta nak menakluk perentah? Choba nik jawab dihadapan

paduka ayahanda." "Harap keampun ayahanda, patek bersagung titah ayahanda, patek berganti tubuh ayahanda, patek perang sendiri dari tengah medan. Kalau mati patek baru sampai keayah. Kalau tidak mati, ha, kita takluk negeri Berma." Maka kesah dari dalam negeri Berma duduk nantilah dengan rakyat bala bentera dengan tombak jejabu pedang kelewang alatan pegada2, nak berperang dari dalam negeri nak menyanggakan Dati Kuacha. Maka kesah sebelah Berma.

Timbul tersebut puak Kuacha berhimpun sekalian rakyat . chukup hari bersorak mari berdiri kaki tunggal2 daripada persiban agung, bersorak berjalan dengan pedang, dengan pegada, dengan tombak berangkat masuk dalam negeri Berma. Sampai didalam perentah Berma, bersorak beri ulamat tanda saganal kerajaan Kuacha masuk didalam negeri. Lalu didengarkan oleh sebelah Berma titis Berma. Lalu Betera Baha berhimpun sekalian rakyat keluar terbit berjumpalah dengan madu isteru lalulah berperang bersabil katok mengatok godam menggodam pukul memukul tikam menikam gochoh menggochoh sépak menyépak. Lalu terhundur tak tahan sebelah Dati Kuacha, kalah puak2 penggawa Dati Kuacha, . lalu Kuacha sendiri keluar terbit tengah padang naik kuda memanggilkan kerajaan Berma. Lalu Betera Baha pun pergi juga dihadapan, lalu berperang dengan Dati Kuacha, godam menggodam pukul memukul lompat melompat, lalulah sesilap gayung Dati Kuacha kenalah tombak Bentera Baha, lalu rebah sesungkur atas kuda. Lalu matilah Kuacha. Kata oleh patek sekalian Dati Kuacha, "Baiklah kita ini, raja kita sudah mansuh, sudah hilang dah daripada tengah medan." Lalu menteri Kuacha masuk gi sujud Raja Bentera Baha, Bentera-tera Baha, "Patek minta ampun dikaki kebawah duli tuanku sekalian rakyat hak mana yang ada peninggalan . lagi. Patek berhamba pada kebawah duli tuanku hingga sampai mati, melainkan patek nak serah negeri Kuacha, perentahlah

dilaut didarat, hasil antara jong kapal ulana sekali pun takluk ambil." "Baik dah sudah begitu, akulah merentah didalam negeri Kuacha." Lalu ayahanda pun berhukumulah, "Gilah anakku merentah didalam negeri Kuacha." Betera Baha berangkat pergi, menerimakan menteri menyerahkan negeri, naik atas singasari menaklukkan kerajaan Bentera Baha serta permaisuri Dati Kuacha menteri pun sembah kepada Bentara Baha, Bentara Bahalah yang punya isuami permaisuri Dati Kuacha. Kesahlah taklukpan dalam negeri Kuacha, didalam dunia sebelah Berma. Kesah disitu.

A.2.

Timbullah tersebut dinegeri kekayaan. Timbul royat Dota Dewa Serajuk sebelah matahari jatuh, "Aku tahu Dewa Berembun merentah didalam sebelah matahari naik, duk mengajar tiap2 hari tiap2 ketika; sekalian dewa2 sebelah matahari naik menjadi anak murid dia semua, sebab dia merentah negeri sebelah matahari naik. Aku dengar khabaran isteri Dewa Berembun ini chantek sangat lawar sangat. Nama Tuan Puteri Siti Andang Dewi; ta'ada didalam negeri kekayaan, ta'ada dengar didalam dunia orang yang boleh berbanding seperti isteri Dewa Berembun. Balas mana aku pikir, aku nak pikir, aku nak keisteri Dewa Berembun. Balailah aku tak leh buat permaisuri pun, asal boleh aku setubuh sekali jah tu-dengan isteri Dewa Berembun. Baiklah aku nak pergi sebelah matahari naik, aku nak gi ini, aku nazar serta aku niat, kalau aku boleh dapat isteri Dewa Berembun itu tubuh dia pada aku, aku talak, aku cherailah kekayaan, aku tak duduk sama sekali sebelah matahari jatuh. Aku nak serah sekalian dewa2 sebelah matahari jatuh menjadi raja; aku nak jelma, aku laril, aku nak turun didalam dunia. Kalau aku duduk kalau dapat keaku, mesti gaduh kekayaan, susah kekayaan. Baik aku nak

pergi, aku-." Berjalanlah Dewa Bota Serajuk pergi digedung kesaktian Dewa Berembun, lalu Bota Dewa Serajuk nak masuk tak dapat, tutup yang keusah manusia, angin tak masuk, lalat lalar pun tak masuk. "Balas mana aku nak pikir nak masuk didalam gedung kesaktian Dewa Berembun. Baik aku nak saksi sekalian dewata aku nak minta aku menjadi chichak puteh, aku nak duduk atas darning pintu, disini aku nak nanti tengok Dewa Berembun kembali balek dia masuk 'kut mana. Dia buka belas mana dia masuk 'kut mana. Kalau aku jadi mechichak puteh disini, . kalau boleh dapat rahsia kepada aku, aku nak merupakan jadi Dewa Berembun dengan sekejap sahaja dengan kerana aku nak cherai negeri kekayangan." Lalu jadi chichak puteh duduk atas darning pintu. Kesah chichak puteh Serajuk menjadi disitu.

Timbul tersebut Dewa Berembun lepas pada pengajar pengajaran, lalu balek nak masuk didalam gedung kesaktian. Sampai dari pintu lalu membachalah israt membukakan pintu. Dengan israt tiga patah terbukalah pintu. Lalu tertutupkan pintu; dia bersamalah dengan isteri dia. Sampai hari masuk yang cherah terbit, lalulah bersiram bersiram keluarlah terbit jitra kepada . adek, "Yaadinda, abang nak gi mengajar pula pada hari ini." Lalulah keluar terbit dimuka pintu, lalu membacha israt, tutup pintu kembali balek. Lalu berjalanlah Dewa Berembun pergi tempat yang pengajaran sekalian anak dewa2 sekola bola, sekati dua laksa ditengah persiban tempat pengajar pengajaran, lompat melompat, tari menari, tikam menikam, main sépak raga, ada tumbuk sama menumbuk, semua2 'tu pelajaran anak murid Dewa Berembun semua2 sebelah matahari naik. Kesah Dewa Berembun duk mengajar.

Timbul sebut chichak puteh kejadian kesaktian keluar terbit . rupa pulang puluh sediakala, adat jaman dulu bersidang kala

menjadi Serajuk, "Aku nak minta do'a Sang Agung, minta tolong aku nak berupakan menjadi Dewa Berembun serupa dengan sekejap saja aku nak masuk duk ber-sama2 dengan Tuan Puteri Siti Andang Dewi." Lalu dido'a israt serta jadilah alih rupa seperti Dewa Berembun. Lalulah membacha israt dipintu, terbukalah pintu; masuk gi. Lalu kata Siti Andang Dewi, "Ya kekanda, apa kekanda kembali balek tidak sampai sakat tak sampai ketika yang sebegini?" "Ya adinda, kekanda balek ini, hari ini hari tubuh tak sedap sangat, tubuh tidak sempurna; lalulah kekanda kembali balek ber-sama2 dengan adinda." "Siapa yang mengganti tubuh kekanda daripada pengajaran ditengah medan yang pengajaran?" "Anak murid kekanda nama Dewa Sayang Kenung; dialah bahu kiri kekanda." "Baiklah kekanda, kalau begitu, kekanda sudah rosak tubuh, sakit badan, jadi adinda boleh tolong ramas pichit kekanda." "Baiklah adinda." "Ba' apa kekanda berbau yang sebegini, tidak sedap sangat berbau ini, hamis, tidak macham bau2an yang dulukala?" "Ya adinda, abang duduk mengajar maklumlah, rakyat banyak, anak murid sakang 'tu ga' bertempuh peluh, mu peluh aku peluh, mu peluh aku 'tu ga', adalah ber-bau2an yang tidak seperti yang kekanda pada masa yang dahulukala." "Baiklah begitu ga'." Lalulah bersetubuhlah Siti Andang Dewi dengan Serajuk, dengan Dewa Berembun yang kejadian. Berketika hari nak sampai Dewa Berembun nak balek, "Aku pikir Dewa Berembun sudah balek dan dapat tahu; baik, aku nak keluar pada masa ini." "Baiklah, kakak-, adinda, kekanda nak keluar terbit, nak gi mengajar pada masa hari ini." "Baiklah." Keluar terbit tutup dengan perkataan, alih rupa kembali balek menjadi Bota Dewa Serajuk. Lalu patah tinggal digedung kesaktian, terjun sebelah matahari jatuh duduk didalam ketapaan, lalu berucap Dewa Serajuk, "Aku sudah berjanji daripada po'at aku, kalau aku boleh setubuh dengan Siti Andang Dewi, aku nak talak dunia- daripada dunia kekayaan ini, aku nak turun kehalam dunia dibawah saki mundung

merchapada. Baiklah, aku pada masa hari ini, aku nak jelma turun kehalam dunia dibawah saki mundung merchapada." Maka Dewa Serajuk moluit sokalian dewa2 sebelah matahari jatuh, "Sokalian dewa2 sebelah matahari jatuh ini, aku ta'ada dah, aku tinggal dalam negeri kekayangan, melainkan mu charilah siapa yang menjadi raja sebelah matahari jatuh yang pongajar pengajaran sokalian dewa2 yang sokola bola matahari jatuh. Aku pikir mesti ada pergantian menjadi kerajaan didalam negeri matahari jatuh. Baiklah, aku nak jelma sana." Maka Dewa Bota Serajuk berjelma turun kehalam dunia. Sudah ghaib negeri kekayangan. "Belang aku menchari dimana tempat aku nak terhenti, aku nak menjadi orang dunia." Lalu tuju didalam negeri Dati Kuacha. "Aku nak masuk didalam po'at Tuan Puteri." Maka Dewa Serajuk jelma didalam mulut Tuan Puteri Dati Kuacha isteri Betera Baha. Kesahlah dia disitu, duduklah menjadi daripada yang nama didalam po'at Tuan Puteri Dati Kuacha itu, sampai hari sampai ketika, dia nak keluar dari dalam po'at itu menjadilah orang didalam dunia. Maka kesah Bota Serajuk disitu didalam dunia.

Timbul tersebut Dewa Berembun sampai ketika masa pengajaran nak balek ber-sama2 dengan adindaku Siti Andang Dewi digedung yang kosaktian. Lalu balek bukalah pintu, ber-sama2lah dengan adindaku Siti Andang Dewi. Lalu berkata adindaku Siti Andang Dewi, "Apa hal kekanda yang sebagainya? Balek tidak sampai jam, tak sampai waktu." "Ya adinda, jangan adinda berkata yang sebagian 'tu, dengan kerananya ta'ada lewat; kekanda ta'ada mungkir janji, walau satu minit pun ta'ada mungkir perjanjian hamba yang nama kedudukan kekanda yang masuk kembali balek didalam gedung kesaktian." "Sa'at ini jah kekanda baru keluar; baru keluar kekanda kata sakit badan, tak boleh pengajaran, dengan kerana rosak tubuh, lalu digantikan anak murid dibahu kiri, nama

Dewa Sayang Kenung yang tolong pengajar pengajaran." "Tidak adindaku, ta'ada yang sebegitu ta'ada, bukan." "Betul2 begitu tidak?" "Tidak." "Kekandalah sendiri berchakap." "Bukan, tidak adinda, ta'ada balek, balek ga' balek 'nilah, sampai jam 'ni balek." "Betul2 begitu?" "Betul." "Boleh kekanda angkat sumpah kedudukan kita didalam negeri kekayaan?" "Boleh adek." "Kalau basa boleh, achu kekanda angkat sumpah." "Baiklah adindaku. Kalau kekanda lewat kedudukan pengajaran daripada kekanda tu-dengan adinda, patut dihukumkan oleh Sang Agung Medewata, kekanda boleh jadi "Sapan sapa dakan daka," tidak boleh jadi orang yang dapat mulia didalam negeri kekayaan." "Betul2 begitu?" "Betul." "Ah baiklah, adinda pun perchaya." Lalu tunduk menangis isterinya. "Apa adindaku menangis?" "Kalau sebegitu ga' kekanda, bukan dahlah, adinda berdosa dah duduk didalam kekayaan pada masa sekarang ini." "Pasal?" "Ada dah orang lagi niaya kekita duduk didalam gedung kesaktian." "Siapa adindaku, orang nak niaya; mesti adindaku tahu sebelah matahari jatuh, Bota Dewa Serajuk, orang yang jahat, orang yang nak kelakuan didalam negeri kekayaan." "Adinda sekali ini bercherailah kaseh kita dua ini dua laki isteri. Adinda tak boleh dah duduk menjadi dowa2 dalam negeri kekayaan; adinda tak boleh menjadi raja sekalian anak bidandari dalam negeri kekayaan." "Ya adindaku, kemana adindaku nak gi? Kekanda nak turut." "Dewa Bota Serajuk ini dimana dia pergi balas-mana2 pun adindaku nak balas kaseh juga, nak sapu arang dimuka, dia niaya kekita kedudukan dalam negeri kekayaan." "Janganlah adindaku, jangan adinda, dengan sebab bukan sengaja kita nak mendzalim negeri kekayaan tidak." "Baiklah adinda- Baiklah kekanda, sepuluh kali kekanda larang pun adinda tak pakai dah. Adinda chemar dah tubuh, tak 'leh duduk kekayaan ber-sama2 dengan kekanda." "Dah, kemana adindaku nak pergi?" "Adinda nak berjelma turun nak turut menchari Bota Dewa Serajuk; balas-mana2

pun adindaku nak balas kaseh, nak perdayakan Serajuk, malas beri jadi haman didalam dunia." "Jangan adek, jangan adek. Abang minta ampun, beribu-ribu ampun bajat ditapak kaki sampai keujung rambut atas adinda. Biar abang tanggung dosa adek, biar abang tanggung chemaran adek." "Eh kekanda, itu berkara kekanda kata 'tu, tak boleh masuk didalam perkiraan dengan kerana tiap2 punah kekanda, adinda nak tolong tak 'leh. Ini berkaranya; dengan sebabnya kekanda nak tolong adinda tak 'leh, adinda nak tolong kekanda pun tidak boleh, bagi jalanan kedudukan kita bagi sipat kita dari dalam negeri kekayaan. Dah?" "Baiklah adinda, minta ampunlah banyak2lah adinda balailah." "Tak 'leh begitu kekanda, adinda nak turun juga." Lalu menangis ber-teriak2 ber-peluk2. "Kita bercherailah kita bertalaklah. Adinda talaklah negeri kekayaan. Cherai dengan yang nama talak itu. Dengarlah ya kekanda." "Jangan adinda." Menangislah ber-peluk2 dua laki isteri. Lalu Tuan Puteri Siti Andang Dewi, isterinya didalam ber-peluk2 itu, serta ghaib turun kehalam dunia berjelmalah dia. Siang menjadi malam, malam menjadi siang. Dimanakah tempat dia nak duduk, dia nak chari Bota Serajuk yang duduk didalam dunia. Maka kesahlah orang yang jelma. Bota Dewa Serajuk terhenti dia duduk didalam negeri Bota Dati Kuacha, isteri Dati Kuacha. Siti Andang Dewi duduklah menanti didalam perjelmaan dia itu nak tengok kebesaran Bota Dewa Serajuk. Dimanakan timbul menjadi orang dunia. Maka kesahlah disitu.

Timbul tersebut Dewa Berembun kerunsinganlah pada masa sekarang la ini, isteri sudah ta'ada didalam negeri kekayaan. "Macham manalah aku pikir, makan pun tidak, tidur pun tidak. Sampai ketika pengajaran, tak keluar. Aku tak mengajar dah sampai mati aku, kekayaan." Lalulah Dewa Sayang Kenung

ditempat pengajaran, "Ya saudaraku yang ramai2 sekola bola ini, macham mana guru kita Dewa Berembun, guru besar ta'ada sampai mari; pengajaran apa mustahak, kesakitan apa, kesusahan apa?"

"Baiklah saudaraku Dewa Sayang Kenung, terlebih baik Dewa Sayang Kenung terkallah pergi tempat ajar Raja Dewa Berembun digedung yang kesaktian." Maka berjalanlah Dewa Sayang Kenung menuju

tempat gedung kesaktian terus Ajar Dewa Berembun. Lalu sampai dihadapannya, "Ya tuanku, patek tengok kebawah duli tuanku duduk dengan kerunsingan, duduk dengan nampak kesusahan, apa sebab

tuanku?" Lalu jengok tengok, "Siapa ini?" "Patek Dewa

Sayang Kenung." "Ohh, dah mu mari hadapan aku, apa mu hajat?"

"Baik tuanku dengan kerana saudara kelawangan bersaudara yang ramai2 berdukachita dengan kerana sampai ketika mengajar guru ta'ada sampai mari didalam satu ketika. Apa sebab tuanku,

nanti tahan nanti." "Ya Dewa Sayang Kenung." "Tuanku, patek."

"Yang aku tidak sampai pengajaran, aku kerunsingan sangat didalam negeri kekayaan; dengan kerana tempat pengajaran aku tidak pergi dengan berdukachita, aku makan tidak, tidur tidak. Tak lalu nak makan, separuh aku kalau ta'ada kulit, aku bercherailah

sendi dengan tulang, dengan kerana adindaku che' tuan hamba Tuan Puteri Siti Andang Dewi ta'ada didalam negeri kekayaan didalam gedung kesaktian." "Apa sebab tuanku?" "Dengan kerana jahat

Bota Dewa Serajuk mari tipu duduk setubuh sebadan dengan dia.

Nya jelak mari kepandaian dia, jadi mari buat nlaya kedia, jadi

dia ga' dia kata dia nak berjelmalah nak turun didalam dunie,

lalulah aku kata, 'Ya adinda, janganlah adek, bukan sengaja

kita nak khianat krok- nak memunah tubuh kita sendiri tidak'."

Maka "Ya tuanku." Issesh Bota Dewa Serajuk sebelah matahari

jatuh ini jahat, jahat." "Ya sungguh." "Sebablah jadi kelaku

yang sebagainya." "Daiklah dah macham mana duli tuanku. Nak

hukum atas patek, patek nak dengar kebawah duli tuanku berhukum atas patek dari hadapan kebawah duli tuanku." "Baiklah Dewa Sayang Kenung, aku tidak mengajar dah. Se-omor2 yang se-lama2 aku tak mengajar dah." "Dah siapa tuanku yang penggantian?" "Baiklah, mulah tolong ganti sebab aku tahu aku tengok anak murid yang ramai2, lain pada mulah boleh ganti, bahu kiri aku." "Baiklah tuanku, mana titah patek junjung." "Mulah gi mengajar, aku tak mengajar dah. Aku nak duduk beramal, aku nak duduk lengung telengung begini dah." Maka Dewa Sayang Kenung kelih . keguru berasa asbek, berasa runsing, tengok kelih keguru 'tu berdukachita. Angkat tangan sembah, "Ya kebawah duli tuanku, patek nak mohonlah, nak gi mengajarlah, penggantian tubuh kebawah duli tuanku." "Silakanlah Dewa Sayang Kenung." Lalu berjalanlah tempat yang pengajaran. Lalulah mesuara sekalian berhadapan yang ramai2 bersaudara, "Hei saudara, adinda walau kekanda, yang pengajaran sekalian anak murid, sebelah matahari naik yang sekola bola ini. Dengarlah hamba nak chekap dari hadapan menanggung titah perintah daripada guru Ajar Dewa Berembun." "Silakanlah saudaraku Dewa Sayang Kenung." "Sekarang la ini dia . berdukachita, dia tak 'leh mengajar daripada tempat yang pengajaran dengan kerana isteri dia diniaya oleh di jahat oleh Bota Dewa Serajuk, nya dibuat niaya kedia berdosa dia, lalu dio ta'ada dah dalam negeri kekayaan, berjelma turun kedunia, dimana tempat dia jatuh tak boleh tahu. Lalulah akulah penggantiannya pada masa sekarang la ini ditanggung dititah oleh guru Ajar Dewa Berembun akulah pengajar yang semua2nya; siapa suka nak mengaji, siapa suka nak belajar rah kami, kami boleh tolong ajar penggantian tubuh daripada guru yang besar." "Mana titah perintah semua2 ta'apalah." Junjung semua, maka junjunglah . titah Dewa Sayang Kenung, menanggung titah daripada guru Sang

Senohon Dewa Berembun. Lalulah mengajar dia, siang menjadi malam, malam menjadi siang sampai ketika waktu, terhenti; main tikam menikam, tombak menombak, gochoh menggochoh, ta'ada ubah seperti ajar Dewa Berembun juga. Maka kesahlah disitu dulu pengajaran.

Timbul tersebut Dewa Berembun pikir didalam hati, "Aku ini ta'ada mengajar, ta'ada apa2 dah, baik aku nak panggil Dewa Sayang Kenung, aku nak ingat ke Sayang Kenung, biar dia mari menghadap aku; aku nak beri satu pakaian kedia, hak pesaka aku, aku nak beri kedialah aku tak tanggung dah, dengan kerana aku kerunsingan sangat." Lalu dia ingat ke Dewa Sayang Kenung. Sayang Kenung pun sampailah; seru guru dia, dia pun mari menghadap dengan serta merta. "Ya tuanku, macham mana tuanku, meseru atas patek berasa berdukachita patek nak mari menghadap kebawah duli tuanku." "Ya Dewa Sayang Kenung, aku ingat aku duk taruh satu pakaian diri aku, pun ta'ada guna dah. Baik mulah menanggung kearuah aku, pesaka aku." "Begapa tuanku?" Lalu berilah changgai api sepuchuk dari hadapan Dewa Sayang Kenung, anak murid yang sejati. "Ini apa tuanku?" "Inilah changgai api kebesaran didalam negeri kekayaan. Kalau kita kesusahan negeri kekayaan sebelah kita matahari naik, kalau ada masuk daripada mendzalim kekayaan, changgai api inilah kita membunuh meranchun daripada negeri kekayaan. Mu bawalah menanggung titah perentah." "Jangan rosak bimbang tuanku, patek junjung hingga sampai mati patek." Hak guru royat 'tu ga' dia pun terimalah changgai api. "Kalau patek bawa balek ini, patek simpan hingga sampai chukup." Lalulah angkat tangan sembah kepada guru, berjalanlah balek. Sampai ketika, pergi mengajar, sampai ketika pergi mengajar ganti yang guru. Kalau begitu, kesahlah dulu disitu.

- Maka sudahlah mengajar tiap2 hari tiap2 ketika chukuplah bagi témpuh perjalanan pengajaran Dewa Sayang Kenung, sekalian anak murid yang ramai2 itu, adanya seorang Bota Kemang. Se-ramai2 anak murid sekati dua laksa itu boleh khatam semua, jatuh Bota Kemang ini seorang tak ingat nak khatam tak boleh. Sayangnya Dewa Sayang Kenung kenan kerajin kedudukan kelakuan dengan guru, berhormat dengan guru. Ta'ada arah nak pikir, ta'ada arah nak gamak apa nak balas kaseh pengajaran yang anak murid ini. Lalulah, "Baiklah aku sudah terima changgai api.
- Baiklah, aku nak beri keanak murid aku ini hak ini seorang dengan ilmu ini; changgai api guru aku beri. Hei anakku Bota Kemang, mu tak 'leh terima begapa-gapa semua2 sekalian tamat2 pengajaran semua sekalian saingmu boleh terima belaka, tombak menombak, tikan menikam, semua2 'tu sudah boleh tamat habis semua, jatuh kemu, mu tak 'leh nak turut orang melainkan aku beri hakmu ini kemu ini, jadi lebeh lagi juga pada orang."
 - "Baiklah, tidak apa tuanku." "Ini changgai api, mu ambil pakai kemu." "Baik tuanku, kalau begitu, changgai api ini apa fa'edah atas patek yang tertanggung bagi perintah tuanku?"
 - "Barangbila kalau ada mustahak seteru madu mu kepanasan bagaimana hak yang balah2 walau bukit, walau kayu kayan, lembu, kerbau sekalipun, kalau mu tunjuk, hanchur." "Baiklah, dah begitu patek terimalah patek junjunglah bagaimana perintah kebawah duli tuanku." Lalulah Bota Kemang, "Aku dah boleh benda baik keaku begini, mana hak aku mengaji duduk berseloro jenaka hak yang duduk gi khianat keaku sekali ini, ha, aku boleh balas dengan besar." Berjalan selalulah dia; keluar terbit didalam ketapaan dihadapan guru, berjalan pergi. Lalu dia berjalan berjalanlah segenap hulu segenap hilir, tengok kelih hak mana . jalanan hak saing2 duduk berikat tapa, dia tunjuk, semua2 boleh

hancur semua. Yang ada lari yang ada berhunggar takut kechanggai api Bota Kemang. Kata yang ramai2, "Eh chelaka saudara, Bota Kemang ini boleh kedia benda baik lagi, guru hak beri kita ini tidak berapa baik; hak boleh kedia hak baik lagi. Baiklah balas-mana kita kira?" "Ai kita ini kalau duduk ada balah2 semua2 dengan dia, patut lari kesusun." Lalu pakat lari semua orang dari negeri kekayangan habis chenchala gerebang bahana habis ladang didalam negeri kekayangan. Maka, "Baik aku nak turun kedunia pula, aku nak menjadi raja didalam dunia, aku takluk, sekarang la ini lain pada guru aku Dewa Sayang Kenung, aku pikir akulah merentah didalam kekayangan hingga sampai dalam dunia, sekali kekayangan." Lalu turun kedunia. Turun kedunia mendzalim didalam dunia sekalian kayu kayan bukit bukau habis runtuh jahanam hancur, yang ada layu, yang ada hancur, yang ada manusia, yang ada mati, yang ada patah semua2 habislah kesusahan didalam dunia. Maka kesahlah dulu Bota Kemang duduk mengamuk didalam dunia.

Timbul tersebut ada satu dewa, Indera, anak murid yang ramai2 'tu ada seorang Dewa Indera itu, "Eh aku ini kalau aku tak gi menghadap Ajar Dewa Berembun ini mesti menjadi haru haralah anak murid Dewa Sayang Kenung ini seorang." Lalulah dia pun berjalan, dengan serta merta, sikit jalan banyak berlari pergi menghadap tempat ketapaan Dewa Berembun. Dewa Berembun duduk dengan lengung terlungung duduk dengan runsing merunsing lalu dia nampak satu orang ter-bayang2, lalu mesuara, "Siapa berhadapan ku?" "Harap keampun duli tuanku, patek bernama Dewa Indera." "Pasal apa mu mari berhadapan aku dengan nampak inak lelah?" "Harap keampun, patek mari ini, patek nak sembah pada kebawah duli tuanku, dengan kerana Bota Kemang seorang, negeri kekayangan ketapaan tempat dewa2 kekayangan habis ranap

habis ladang habis, mana hak yang mati mati, yang hak patah buta, habislah semua haru hara negeri kekayaan ketapaan runtuh rata habis." "Apa sebab?" "Sebabnya dia tunjuk dichanggai api dijari dia anak murid Dewa Sayang Kenung. Lalu ia ini turun kedunia. Dunia 'tu patek pikir bekali haru hara habis didalam dunia. Lebih baiklah patek nak dengarlah bagaimana, kalau basa belas 'tu ga' tuanku, habislah orang kekayaan pada masa ini, orang dunia pun ia demikian juga." "Baik, mu jangan susah, mu gi sambut Dewa Sayang Kenung mari dengan lekas bersegera."

. Lalulah berlari Dewa Indera gi sembah kepada yang nama guru Dewa Sayang Kenung, "Dititah oleh guru besar Dewa Berembun, suruh gi menghadap dia dengan serta merta." Lalu Sang Kenung pun-Sayang Kenung pun berjalan dengan serta merta gi menghadap, "Apa susah guru aku?" Lalu sampai dihadapan, angkat tangan sembah, "Ya tuanku, apa kesusahan?" Lalu ditanya oleh Dewa Berembun, "Ya Dewa Sayang Kenung, Dewa Sayang Kenung apa mu beri kepada Bota Kemang?" "Harap keampun, changgai api." "Apa sebab changgai api aku beri kemu yang mu beri keorang lain pula 'tu, apa sebab?" "Harap keampun patek, hak lain boleh

. khatam semua, jatuh kedia seorang nak khatam tak 'leh, tak ilingatliah sepatah bagi ilmu perkata-perkatahan tak ingat, kebawah duli tuanku, timbul nak balas kaseh dia tu-dengan kedudukan dia 'tu ga' berhormat mahu tumbuk pichit ramas jadi ga' patek pun berasalah berdukachita, dah dia tak boleh berilmu patek berilah kebawah duli tuanku itu, patek beri kedia pula." "Jadi sekarang la ini macham mana? Patut mu tidak tahu duduk kekayaan. Ini Dewa Indera dia mari royat. Habis dah negeri kekayaan ladang dah habis, mana seteru madu hak duduk mengajar belajar-lajar hari 'tu, hak ada yang duduk berteng-kis kata2, ha, sudah, .habis mati habis susah belaka, hanchur habis dah. Turun kedunia

ini, belas-mana duduk dalam dunia tak boleh tahu. Mu Dewa Sayang Kenung, iish, aku duk paham anak murid aku yang sejati mulah orang yang bijak. Dah, datang2 mu aku nak ganti. Mu nak ganti aku tak boleh. Baiklah Sang Kenung, kalau mu tak gi ambil balek changgai api itu, mu berdosa besar, aku sumpahi mu, mu yang keusah kenasi makan ayer minum tak berjumpa hingga sampai bila masa. Mu jadi ungkara didalam kekayaan." "Harap keampun jangan susah kebawah duli tuanku. Patek sagung titah patek boleh ambil balek duli tuanku." "Mu boleh ambil boleh balek?" "Boleh ambil balek." "Kalau mu ambil balek, mu bawa mari keaku dengan serta merta." "Harap keampun, tidak apa." Lalu Sang Kenung pun angkat tangan sembah, keluarlah dari hadapan gurunya. Arak tiba menchari daripada anak murid dia, maka chari didalam negeri kekayaan tak dapat, ta'ada. Lalu turun kedunia. "Balas-mana aku nak pikir, tiap2 orang basa huduh pesanan tak lekat begini, lama2 sampai keaku pun, hilang jiwa dihadapan dia. Balas mana aku nak tipu? Baiklah aku nak tipu dengan halus manis, aku nak menjadi satu perempuan yang elok paras." Serta dia pun do'a menjadilah dia satu perempuan elok mejelis. "Aku nak gi pintas dari hadapan Bota Kemang." Lalu dia pun berjalan pergi, Bota Kemang duduk berjalan segenap hutan segenap padang mana kayu kayan, duk tunjuk kelih main2 jadi dia. Lalulah dia pun pintas ditengok oleh Bota Kemang, "Hei adek chomel molek, kemana nak pergi?" "Patek ini berjalan panjang reyat cherita naik bukit turun bukit pintas padang nak chari kena bagi setujuan hati nak buatlah kekasehi." "Baiklah kalau basa adek nak chari sebegitu, abanglah setuju hati 'kut mana? Hanelan pun duk atas abang, kuasa duk atas abang, kelebihan semua duk atas abang. Abang boleh takluk alam ini." "Baiklah kalau begitu, patek setujulah kalau sebegitu. Kemudian patek naknya satu lagi,

orang yang lebeh pandai menari tunjuk2an atawa tari2an, bolehkah tidak?" "Abang boleh adek jangan susah bimbang walang hati." "Ah dah 'gitu baiklah. Abang achu menari tengok, kalau kena setujuan ga' patek nak buat kekasehi, bolehlah patek menjadi jung ramas jung pichit kekanda." Lalu Bota Kemang pun menarilah dihadapan perempuan. Menariiii. "Oh menari 'tu, patek tak kena persetujuan hati lagi." "Baik adinda, menari macham mana, setuju hati? Dah dah sudah tari dah." "Baiklah kalau tari belas 'tu, patek tak berkenan. Patek nak tari keléwek masuk . jari telunjuk berhadapan muka ditubuh bertentang dengan mata hitam." Maka lalu menarilah Bota Kemang; dia pun tentang tengok diujung changgai api, hanchur selalu dia. Hanchurlah Bota Kemang dihadapan perempuan. Lalu perempuan yang kejadian Sayang Kenung ambil changgai api melayang naik keudara. Masuk dengan serta merta gi menghadap guru Ajar Dewa Berembun. Dewa Berembun tengok kelih satu perempuan, hunggar gi peluk selalu dengan serta merta dengan kerana berdukachita se-omor2 yang se-lama2 meninggalkan adek Siti Andang Dewi ta'ada. Kemudian dah sudah nampak adek-nda itu datang mari duk kata sangkanya . adek dia sendiri, hunggar gi peluk. "Jawab kata Dewa Sayang Kenung, "Ya tuanku, apa begini?" "Ya adindaku, ba'apa lama datang baru balek?" "Tidak, duli tuanku, patek bukan Che' Siti Andang Dewi, bukan." "Kalau begitu siapa dia?" "Patek Dewa Sayang Kenung." "Chees Dewa Sayang Kenung, apa sebab yang mu mari dengan rupa perempuan yang sebegini?" "Harap keampun. Patek yang mari yang sebegini dengan kerana patek gi menipu nak ambil changgai api kembali balok pada bawah duli tuanku." "Oooh Sayang Kenung, aku punah dah; bench aku sudah jatuh setitek dari hadapan mu. Mu choba tengok adakah ta'ada." . Lalulah Dewa Sayang Kenung, "Betul duli tuanku, dengan kerana

kebawah duli tuanku berdukachita ke Che' Tuan Puteri Siti Dewi
 ini sudah lama Siti Andang Dewi ini sudah lama dah." Mu puleh
 rupamu bangat2." Dia pun pulang puleh sèdiakala, adat jaman
 dulu. Lalulah bersakda Dewa Berembun, "Ya Sayang Kenung",
 "Ia." "Baiklah changgai api aku sudah terima. Aku tidak beri
 dah kemu sampai bila2. Aku ta'ada beri dah kemu. Aku simpan
 sendiri." "Harap keampun hak 'tu ga' perentahlah." Lalulah,
 "Mu chékapkah tidak mu menanggungkan beneh aku itu? Tak
 boleh, aku tak suka jatuh kedunia. Aku nak minta mu tanai
 . siang menjadi malam daripada negeri kekayaan." "Harap
 keampun, ta'apa patek tanggung titah." "Aku tak 'leh duduk
 dalam kekayaan, Sayang Kenung." "Kemana kebawah duli tuanku
 nak berangkat?" "Aku nak jelma turun kehalam dunia, aku berdosa
 pula dah. Aku keluar beneh dengan tidak bersebab, dengan
 ta'ada beristeri." "Baiklah, kalau begitu, harap keampun.
 Janganlah tuanku, dengan kesalahan 'tu ga' patek nak minta
 ampun." "Tak boleh, aku berdosa dah, duduk kekayaan aku
 sudah berdosa." "Baiklah begitu tuanku, patek, kalau ta'ada
 tuanku ga' siapalah yang merentah?" "Mulah jaga baik2, mu
 . jangan langkah baris, mu jangan langkah peta. Aku tak duduk dah
 dinegeri kekayaan, aku nak berjelma turun kedunia." "Harap
 keampun." Maka Dewa Berembun pun dengan serta merta, dia pikir
 pun tak kena gamak tak sampai. "Aku talak dahlah kekayaan
 ini. Aku tak meraja dah sebelah matahari naik, cherai; talak
 cherai." Kalau 'gitu turun selalu Dewa Berembun kedunia,
 berjelma turun, duduk charilah tanah yang baik, dimana tempat?
 Lalu masuk didalam negeri Siusia Mendarapura, negeri Sertapura,
 Kuala Dua Derdap Muda Tanah Pasir Mayang Negeri Beredap Berebu
 Sari. Lalu duk tengok kelih, "Dimanalah aku ini nak nak berjelma;
 . aku nak jadi anak orang dalam dunia?" Lalu duduk hisab, duk
 kelih didalam jelma. Maka dia masuklah didalam negeri Sertapura

'tu, tengok negeri situlah yang besar. Negeri siapa yang punya merentah kerajaan manusia dalam dunia? Sultan Sirat Maharaja, anak Sirat Chekrawati, chu- chuchu Sirat Rahman. Inilah tertanggung negeri Siusia Mendarapura ini. Lalu berjelma masuk didalam mulut permaisuri Chahaya Bulan, tertanggulah daripada siang menjadi malam didalam po'at Tuan Puteri Chahaya Bulan isteri Sirat Maharaja didalam negeri Sertapura. Maka nak charilah hari yang baik, bulan yang molek, nak jadi anak Sultan Sirat Maharaja didalam negeri Siusia Mendarapura. Maka kesah . dulu disitu.

Maka timbul tersebut dikokayangan, Dewa Sayang Kenung menanailah benih guru Ajar Dewa Berembun, tak tahu siang tak tahu malam. Berjalan, tidur, ta'adalah duduk jaga kolain, jaga pesanan Ajar Dewa Berembun. Duduk bawa tanai benih, "Guru aku ini ga', ehh, bukan2 se-barang2lah, ta'ada arahlah, macham mana aku nak pikir ini? Balai kedua nak wuat guana dah, dah sudah kesalahan, aku tu-dengan guru aku jadi yang sebegini, aku tanggunglah siang menjadi malam." Maka kesah.

A.3.

Timbul tersebut orang dalam dunia satu burung jerijit sokelamin. Burung jerijit sokelamin chukup hari bulan molek, dia nak bertelurlah dengan kerana menanggungkan benih kekayaan kebesaran didalam dunia. Barangbila, "Terleboh baiklah, ya adinda dimana tempat kita nak gi bersarang, dimana tempat molek kita nak berumah tangga? Ha? Silakan kita berjalan." Terbang berjalan chari dimana tempat, adalah bertemu satu maharisi duk berikat tapa, umur lama maharisi bertapa 'tu empat puluh tahun, dakap kiam, janggut berlambak. Lalulah kata hak jantan burung . jerijit. "Ya adinda disinilah kito buat sarang." Lalulah dia

duk buat sarang dijanggut Maharisi duk bertapa. Bersarang, maharisi duduk kelih, larang pun tidak, suruh pun tidak, hambat pun tidak, kelih se-masa2-se-mata2 dengan kerana dia orang buat amal, orang ketapaan. Lalu bersarang hingga sampai bertelur, hingga sampai nak bertetaskan telur didalam sarang. Maharisi tak kata apa, duk bertapa sampai chukup. Lalulah bergilirlah berkira, "Anak kita ini nak tetas dah anak kita ini, nak keluar terbit berupalah tu-dengan kita. Baiklah, biar abang gi chari makan dulu, adek mengerang telur." Ah kalau begitu, jantannya . pergi chari makan, hak betina duk 'rang anak. Kelik hak jantan, hak betinanya gelap dah. "Aii 'tu guana kelik gelap sangat 'ni, saya nak gi chari makan tak dan dahlah, gelap?" Jawab kata hak jantan, "Pergilah, dan lagilah." Terbang gi pula, hak jantan mengeranglah anak telur. Barangbila, betina gi 'tu duduk chari jerijit segenap pokok2 kayu, ta'ada jenuh. Turun didalam kolam, singgah didalam pohon teliput, jerijit pun banyak, matahari pun sudah gelap. Chukup jam teliput, ia tak dan balek, terkutup perempuan didalam bunga teratai. Tak boleh terbit sampai malam. "Ah sudah, aku tak boleh terbit . dahlah, didalam bunga ini macham mana aku nak pikir?" Ta'ada arah nak pikirilah, duduklah terhenti didalam bunga disitu. Maka hak jantan dijanggut 'ni ga' terbit masuk, terbit masuk. "Isteri aku ini gi chari bapak lain dah. Tidak, tidak royat keaku benchi keaku puas keaku, tidak. Ha kalau basa ada kelik mari nak kelih anak, ha berembaslah sekali ini. Jadi aku jadi isuami dia, tak chukup lagi, nak gi chari hak lain pula." Ba tiba sampai waktu murai membacha, mendung berkokok, cherahlah terbit. Bunga teratai pun terkembanglah didalam kolam, ia pun boleh keluar terbit; terbit balek disarang dijanggut. . Lalu hak jantan tanya, "Ba' apa semalam nu tak balek?" "Aku

tak balek dengan kerana aku duk ghalib makan jerijit teratai, sampai ketika terkatup, aku tak boleh balek." "Bohong mu gi chari jantan lain. Mu nak chari kendak lain." "Tidak, aku tidak, sabit dengan bunga teratai." Berbalah situ hingga sampai bergomol, berperang dijanggut; maharisi pun duk kelih, larang lagi pun tidak, kata pun tidak lagi, hingga sampai hinggap diatas kepala, diatas bahu, berperang 'tu ga', bergomol. Lalulah maharisi pun keluar mesuara, "Hei burung jerijit!" "Ohh," jawab burung jerijit, "Ini kita bersarang ini dijanggut orang.

- Ah guana ajar?" "Baiklah aku duk kelih kamu bersarang aja' di bersarang, aku tak kata, aku tak begapa, tak begapa hingga sampai mu bertelur. Dah sudah bertelur, ini datang2 mu duk berembas, duduk apa begini atas aku, aku nak bertapa tak boleh, begini mu jangan duduklah dijanggut aku 'ni, mu terbang gilah. Gi buat sarang lain." Baiklah. "Ya nenek patek dan begini nak gi bersarang guana dengan serta meita? Tidak boleh dah." "Dah mu duk berembas duk buat apa?" "Dengan kesalahan, apa boleh buat? Dengan silap dia dia tak balek ga', patek paham dia gi chari jantan lain, dia gi chari kekasehan lain. Sabap
- 'tulah saya murka kedia. Baiklah nenek patek nak kata, nenek duk bertapa berapa umur lama?" "Empat puluh tahun."
- "Baiklah nenek, nenek bertapa ini apa nak?" "Aku nak buat amal ibadat nak minta kebesaran aku masuk dalam ketapaan."
- "Ohh, kalau begitu, kesalahan hak patek berembas ini hak ini, harap keampun patek nak urai kenenek, nenek orang berajar; baik nenek bertapa. Patek berbalah pechah kepala pun tak sudah orang laki bini, dengan kerana bersabit anak. Kalau mati patek, kalau anak patek 'tu besar, dia tertanggung pesaka patek hingga sampai ber-titis2 dengan sampai kechuchu chichit chint chiat
- pun, tak habis charita. Kalau nenek 'ni, kalau hilang jiwa

nenek, siapa nak ganti nenek?" "Ohhh", Lalu maharisi, "Eh, betul bagi burung jerijit. Baiklah aku terakulah kemu aku dinamakan Maharisi Burung Jerijit. Betullah mu kata keaku, aku pun terima kasih, aku tidak marahlah kemu, mu bersaranglah." Kemudian chukup hari dah, burung jerijit pun bertetas anak hingga sampai besar, hingga boleh keluar didalam sarang, membawalah diri anaknya seperti macham ibu macham bapak juga. Kesah situ.

Timbul Maharisi Burung Jerijit, "Eh aku ini bertapa serupa . burung jerijit kata nampak bodoh. Baiklah aku tak sir bertapa dah. Aku nak charilah memanjang cherita didalam dunia, nak keanak. Hilang titis menitis, aku nak charilah buat isteri. Dimanalah?" Tinggallah ketapaan burung jerijit-- itu Maharisi ditempat ketapaan, balek daripada wat, "Macham mana aku nak berbini?" Barangbila, Maharisi ambillah teras chendana sepotong, "Kalau sungguh aku barang pinta barang jadi, aku nak puja teras chendana 'ni menjadi satu perempuan yang elok." Diambil teras chendana, di-puja2 serta dikehendaki Sang Agung, keluarlah satu perempuan, namanya Tuan Puteri Siti Chendana. Lalulah, "Ya kekanda, apa sebab yang serupatek boleh jadi berupa manusia? Apa yang kehendak?" "Aku nak buat, aku nak ambil mu buat isteri pada aku." "Ah baiklah, kalau begitu, patek pun terimalah jadi isteri abang." "Baiklah aku sudah beristeri, aku berdukachita dengan kerana aku beri jalan diburung jerijit, aku dengar aku 'ni sesilap kedudukan dalam ketapaan sahaja. Kalau ada beristeri aku pun malas nak tinggal juga lagi ketapaan; aku nak bertapa. Jadi aku naklah keanak." "Mak 'tu apa perintah tuanku." Berjadilah isteri, pada masanya, berapa umur lama hingga sampai masa perut besar. . "Baiklah kalau begitu, didalam adinda nampak macham mana?"

"Harap keampun abang, patek ini berasa berimbit dengan abang 'ni, boleh anaklah kita." "Oh selamatlah adinda." Baiklah, kalau begitu, chukup hari, sembilan bulan sepuluh hari, bersalinlah Tuan Puteri Dewi Chendana. Sudah bersalin, jadi perempuan. "Ohhh adinda, perempuan, kalau boleh laki2 adek, barulah salin abang; 'ni jadi salin adeklah. Baiklah balai gilah walau laki2- walau puan pun, anak kita juga, selamatlah gitu ga'. Adek piaralah." Siang menjadi malam, malam menjadi siang, Maharisi Burung Jerijit 'tu boleh anak perempuan . seorang. "Terlebeh baiklah adek dah anak nampak mek ini sudah besar sikit, abang nak masuk ketapaan gateklah, belang2 kita beristeri pun kena kita bertapa." "Harap keampunlah." "Baiklah abang nak beri isarat keadek, abang nak gi bertapa 'ni, ambillah satu ilmu perkataan 'ni, kalau abang- adek berasa beringin berdukachita keabang, nak bergurau, nak berseloro, adek bachalah ilmu dengan tujuh patah 'ni. Abang duduk gi dalam ketapaan nun, abang baleklah; sampailah seru adek 'ni." Lalu diajar keisteri, isteri pun terimalah. Terima, maharisi pun tinggal anak, isteri duk piara, dia gi bertapa. Keselagi tidak . berasa seru isteri, dia tak balek, bertapa hingga sampai be-rapa2 hari pun, duk bertapa. Kalau begitu, kesah dia duk bertapa hak laki2.

Timbulnya perempuan, isteri dirumah, "Issh, abang aku 'ni dia beri satu ilmu tujuh patah. Dia kata kalau aku berdukachita nak berkécek nak apa dengan dia mustahak, suruh bacha ga', dia sampai balek. Aku nak achu, jadikah tidak ilmu abang aku." Lalu bachalah dengan tujuh israt, sampailah kemaharisi, "Ai adek aku ada ingat keaku barangkali ada dia nak bergurau seloro dengan aku, nak berkira megapa." Lalu balek Maharisi, "Apa adek

mustahak?" "Tidak begitu, sudah lama kekanda tinggal dah. Abang beri satu ilmu ga', patek ingat keabang ga', balek marilah mari jaga anak gétek, mari kita bergurau seloro, jadi kata ada laki pun, seperti ta' ada laki." Lalulah duduk bergurau seloro itu, chukup esok hari, "Abang nak gi bertapa pula." "Ah moleklah." Gi bertapa, tinggallah isteri. Anak piara hak perempuan 'ni sudah besar sikit, boleh dah chékap2, kenal orang. Kata isteri, Dewi Chendana, "Ilmu abang aku ini jadi sungguh. Baiklah, jadi tu-dengan dia; dengan orang lain sampaikah tidak ilmu ini? Choba aku nak achu sudi. Aku dengar Ajar Raja Dewa Matahari 'nilah molek sangat. Aku nak achu seruke Dewa Matahari dengan ilmu tujuh patah ini, sampaikah tidak ilmu 'ni?" Lalulah israt dengan tujuh patah, sampailah keAjar Dewa Matahari, "Issih, ba' apa aku 'ni nak turun kedunia, nak gi masuk didalam wat, tempat Tuan Puteri Dewi Chendana ini, apa sebab? Ada dia mustahak apa?" Lalu turun, turun berhadapanlah Tuan Puteri Dewi Chendana. "Apa adek mustahak keabang?" "Tidak begitu, patek ingat keabang 'ni dengan kerana patek nak ber-suka2, patek nak beria-ria dengan kekanda." "Oh, baiklah adek juga jadi isteri orang. Balailah isteri orang pun, tidak apalah;" masuk beradu; anak hak perempuan ini duduk diluar, duk keliiah. "Issih bonda aku, bukan bapak aku balek, ayah aku tidak 'ni, orang lain ini, orang chantek sangat, mari masuk duk tidur gaul bergurau seloro didalam peraduan. Eh bonda aku 'ni kachau hatinya. Balai aku malas kata apa2". Gi setubuhlah sebadan berimbitlah dengan Dewa Matahari. Maka Dewa Matahari pun sudah naik kekayaan. Kesah Matahari.

(Timbul sebut pula isterinya, "Aku nak ingat keDewa Bulan pula, kata Dewa Bulan 'ni chantek sangat." Dewa Chahaya Bulan, "Tuan Puteri Dewi Chendana 'ni, apa persetujuan?" Dia turunlah mari macham 'tulah. Anak dia hak betina ini kohor besar dah.)

Maka Tuan Puteri Dewi Chendana lekatlah perut dengan Ajar Raja Dewa Matahari. Dapatlah chukup hari, bulanggenap, bersalinlah anak laki2 didalam wat. Piaralah ia; ba tiba ingatlah keisuami, balek. Balek, suami kata, "Oh adindaku beranak laki2 pula, bersalin laki2?" "Ia." "Oh, kekanda ingat jarang2 jah kelik, jarang jah adinda ingat kekekandanya, datang boleh dapat laki2. Balailah, selamatlah. Jadi tidak nanti kebalas-mana walau sekali balek pun, jadi kalau Sang Agung nak beri memanjangkan cherita boleh selalu. Sukalah, balailah, selamatlah adek. Jadi dua dah anak kita ini: satunya perempuan, duanya laki2. Piaralah adek." Siang menjadi malam. "Abang nak naik tempat ketapaan pula, nak gi tempat ketapaan pula. Kalau adek berdukachita, macham 'tulah adek, seru keabang dengan tujuh patah, abang balek mari." Maka meninggallah isuaminya masuk didalam ketapaan pula. Gi bertapalah dia, tak tahu siang, tak tahu malam, melainkan kesah dia bertapa disitu,

Timbul tersebut isteri memiara anak satunya perempuan, duanya laki2 ini, sudah besar dah. Melainkan ingat pula, "Aku ini, aku dengar Dewa Chahaya Bulan 'ni rupa paras baik, tingkah laku kena sangat. Choba aku nak kelih, Dewa Matahari dengan Dewa Bulan 'ni, mana chantek, mana lawar." Serta diserukan Dewa Chahaya Bulan. Dewa Chahaya Bulan pun, "Eh, ba' apa aku ini berasa berdukachita aku nak turun kehalam dunia ini dengan kerana satu perempuan, isteri Maharisi Burung Jerijit ini, jadi seru pada aku, apa perkerjaan?" Lalu turun Dewa Bulan, turun mari (tanya, "Ya adinda, ba' apa yang seru kekekanda, sampai mari keadinda disini?" "Baik kekanda, saya seru ini, saya nak-) Maka Dewa Chahaya Bulan tanya, "Ya adinda, apa susah?" "Baiklah kekanda, saya ingat kekanda ini, saya nak ber-suka2 dengan

kekanda." "Baiklah adinda, adinda beristeri orang, beristeri Maharisi Burung Jerijit, orang ketapaan. Balailah, jangan dikira hak 'tu, jadi adinda nak bersuka dengan kekanda."

Lalu masuk didalam, berpimpin didalam peraduan, duduklah bertindeh2; barangbila, permainanlah tu-dengan yang nama Dewa Chahaya Bulan, berimbitlah didalam peraduan 'tu. Kata Dewa Chahaya Bulan, "Ya adinda, tak boleh, adinda, kekanda nak duduk lama disini, tak boleh. Kekanda nak keluar, nak naik keudara." "Ia, molek," Terbit Dewa Bulan dimuka pintu melayang naik keudara, masuk dalam ketapaan didalam baluh bulan. Hilang royat dieitu.

Timbul royat isteri Burung Jerijit sudah kandunglah anak Dewa Bulan, siang menjadi malam, malam menjadi siang. Sudah chukup hari bulan genap, ingat keisuami, nak suruh balok dengan sekejap. Maka bacha dengan israt, sampai keisuami, baloklah. "Adinda, ingat kekekanda, balek mari, jadi adinda nak ber-suka2 dengan kekanda." "Ya begitulah." "Guana adinda, kekanda tengok adinda nampak seperti adindaku mengandung anak didalam kandungan?" "Ya kekanda, adinda telah tanggung dah bagi hak mana kekanda kembali balek dengan sekali 'tu, jadi kekanda tanggunglah, jadi kekanda pik- adinda pikir nak boleh anak pula dah dengan kekanda 'ni." "Ia? Moleklah, oh dua, dua dah lepas, satu pula nak boleh jadi tiga. Oh sukaiah lah. Berasa jantankah perom- berasa laki2kah adek atawa perempuan?" "Duk berasa laki2 pula." "Selamat2 selamat, ahlah ikut." Chukup hari bulan genap, bersalinlah Tuan Puteri Dewi Chondana. Keluarlah anaknya seperti emas muda baru disepuh, macham tuasa baru digilap, laki2 pula. Sukaiah Maharisi Burung Jerijit, habie2 suka dengan anak laki2 dua. "Baiklah aku, kalau aku tak bertapa pun, ta'apa dah, anak boleh tiga dah, menanggung

dah pesaka didalam negeri. Kalau aku mati hilang jiwa
 sekalipun, anak aku boleh tanggung, jadi laki2nya dua, satunya
 perempuan. Baiklah aku nak gi bersiram dikolam tamban Banjaran
 Sari. Ya adinda, abang nak bawalah anak yang tiga beradek,
 nak gi bersiram dikolam tamban, nak gi permandi berlimau, nak
 beri chuchi anak2 sekali dengan abang keluar dalam ketapaan."
 Maka berjalanlah bawa anaknya tiga, bawa anak tiga duk- dua
 laki2 satu balek kanan dukung, dua balek kiri dukung. Adek
 balek kiri, kakak balek kanan; hak perempuan, kakak tua sekali
 . herot berjalan. Kakak tua perempuan 'tu serta nya jadi kudis,
 jadi gatal, chabuk. Berjalan 'tu ga' sakitnya kaki, bukan2
 sebarang lagi. Lalulah mesuaralah anak yang bonge- anak yang
 tua, "Ya bapak, ya ayah, anak orang ayah dukung, anak sendiri
 ayah herot, nak jalan pun sakit kaki, bukan se-barang2 lagi
 kudis 'tu ga' berdarah kubang habis kaki pachak diduri sakit
 nya kena tanah2". "Ba'apa Budak 'ni? Mu kakak, ini adek
 ini aku dukung dengan kerana dia kechil chikit. Mu besar mu
 berjalanlah, mu kakak, aku dukung adek." Lalulah berjalan,
 berteriaknya kakaknya, "Eh dukunglah ayah pula mek 'ni sakit
 . sangat berjalan. Kudis 'nii sakit sangat." "Oklah mek
 tidak jauh dah dengan kolam, sabapnya mu sudah besar, jalan, ok
 lagilah." "Baiklah ayah, ba'apa ga' anak orang duk dukung,
 anak kita duk herot begini?" "Mor anak siapa dia? Anak
 ayahlah bolaka tiga2 'ni sekali, satunya perempuan, dua ini
 laki2." "Talah ha, dah ayah kata 'gitu ga', gilah." Ba tiba
 sampai dikolam; sampai dikolam, permandilah, duduk bersiram
 dikolam, gonyoh mandi anak2, hak jantan halus manis bajak laksana
 gonyohnya; hak betina ambil 'tu mandi dengan kuat, dengan
 kerananya nak beri hilang nanah, nak beri hilang gatal2. Lalu
 . berteriaklah kakaknya perempuannya, "Ya ayahanda, kalau ayah
 buat belas ini ga', tak tertanggunglah anak sakitnya badan."

"Tidak begitu mek, nak beri chuchi. Tidak ga' kohor berkudis seomor, kohor menanah seomor." "Ai ayahanda buat belas 'ni ga' tidak sayanglah keanak. Anak sendiri ayah buat seperti anak orang, anak orang buat anak sendiri." "Ahh budak 'ni empat lima enam kali aja' dijalan pun ta'adalah duk royat 'kut. lain, 'anak orang dukung, anak kita sendiri heret' hingga sampai kepermandi pun, ia demikian 'tulah. Tash, baiklah aku pun berasa berdukachita juga, dengan mesuara budak 'ni duduk beruchap yang demikian 'ni, dengan kerana aku boleh . anak ini dengan tiga orang, jadi hak yang dua laki2 'ni jarang2 jah aku balek, boleh katakan jarang benar, datang2 dua anak laki2 boleh dapat. Eh aku berasalah berdukachita jadi hati aku. Baiklah ya anak, mek, ayah nak yang nik duduk uchap kata anak orang, nik, anak sendiri itu, nek dapat bagaimana?" "Tak tahulah ayah, hati kata begitu, ayah orang bertapa, mesti ayah tahu, mesti ayah erti." "Ehh bukan2 mudah budak 'ni, nya jawab begini." Baiklah, melengunglah Maharisi Burung Jerijit, duduk berdiri dari kolam. "Baiklah juga, aku berasa berdukachitalah. Ya sekalian Agung Medewata Chempodak Anak . Bidandari Sang Purba Jaya, kalau sungguh aku ini orang ketapaan, anak aku yang tiga orang ini, aku nak pogang ketiga sekali, aku nak tahok didalam kolam ini. Kalau anak orang, nak minta menjadi kera lotong, tak wa' balek sama aku; kalau anak aku, aku nak minta kembali balek dari hadapanku." Maka dipegang keanak tiga orang 'tu dengan saksi, tahok, tahok, turun bukan? Sudah tahok turun, duanya laki2 menjadi kera, naik dipokok kayu. Perempuan berenang balek, mari berhadapan bapak. "Ayahanda." Lalulah ayahanda pun pegang tangan heret naik diatas riba, "Baiklah ya mek, ayah nak bertanya nik." "Tanya belas-mana . ayahanda?" "Baiklah nik dah sudah besar dah duduk didalam wat, macham mana yang boleh hik kata anak orang anak ayah, nik

tengok sebales-mana nik duduk tahu sebagaimana?" "Baiklah ayahanda, patek royat, patek nak sembahlah. Kemudian ayah jangan duk letak sangat atas patek dengan kerana patek duduk, patek erti. Lepas pada patek, ayah balek 'tu, banyak orang datang mari, satunya Dewa Matahari, boleh anaknya seorang hak yang kakak 'tu, adek patek 'tu hak yang datang yang satu 'tu. Ayah baleknya jarang2 saja. Lepas Dewa Chahaya Bulan pula, bonda 'ni patek duk kelih hati tak baik, ayahanda." "Oh bondamu duduk didalam wat ini jadi tidak duduk dengan ketapaan, tidak duduk dengan baik, pemasukan bagi tubuhan kita?" "Ia patek kelih 'tu macham 'tulah ayahanda." "Baiklah, betul begitu nik?" "Ia betul." Ta'ada payah kiralah, ambil anak dukung, "Talak anak orang 'tu menjadi kera, sampai ke-bila2 masa pun, aku tak redha aku tak suka menjadi daripada anak aku, Maharisi Burung Jerijit." Lalu balek; balek dukung anak. Jawab kata isteri, "Mana awang laki2 yang dua lagi?" Diam, tak kata apa, isuaminya 'tak anak, pegang tangan selalu, pegang tangan, "Ba' apa kekanda pegang tangan adinda?" "Baik adinda, aku nak tanya Dewi Chendana; baik Dewi Chendana." "Ba' apa sekala tidak kata yang demikian 'tu? Jatuh sekarang la ini sebut nama, sebut apaa semua." "Jadi aku tahulah pada masa aku duk dalam ketapaan 'ni, mu ini Chendana, aku ingat mu jadi teras chendana; aku puja aku minta do'a, siang menjadi malam, aku nak beri jadi selamat, sipat manusia, didalam wat tujuh kedi beremas. Jatuh sekarang la ini, aku ingat mu mula jah sebentar yang mu duduk dengan molek. Mu duduk laki banyak, isuami sakang." "Dimana sakang kekanda?" "Perempuan ini anak aku sejati, yang dua lagi hak jantan 'tu, satunya anak Dewa Matahari, duanya anak Dewa Chahaya Bulan. Aku sudah tahu." "Siapa tahu?" "Mek ini duduk royat 'ni. Mu duduk berzina tu-dengan

orang. Mu 'ni jahat, mu ini bangsa orang berdosa. Mu tak lepas dah dosamu sampai ke-bila2 masa, mu tertanggulah daripada negeri dua negeri." Baiklah, "Eh budak 'ni ba'apa mek tahu, mek tengokkah?" "Ba' apa bonda, patek tengok bonda duduk ambil duk ingat keDewa Matahari sekali turun mari, dua, sekali pula Dewa Chahaya Bulan pula. Patek tidak kata apa kebonda; bonda hati, hati tak baik, hati kachau, hati tak molek." "Eh budak 'ni chelaka." "Mu ini Chendana, aku godam mu sekali 'ni. Mu tak boleh jadi dah perempuan sipat manusia. Mu kembali balek jadi teras chendana." Maka Tok Maharisi Burung Jerijit pun pegang kaki, pegang tangan suguu daripada tiang, katok, godam, jijak, jirit. Maka berjeritlah Tuan Puteri Dewi Chendana, habis2 azab, jijak, jirit, godam empat puluh bujur, empat puluh lintang; habis minta ampun 'tu ga' berjerit hingga sampai serak dari kaki maharisi. Lalulah maharisi pun, "Ha mu rasalah Dewi Chendana dengan sekali 'ni. Aku ingat aku nak buat orang baik, mu jadi orang jahat." "Baiklah mek tuan puteri, aku tak rela mu jadi anak aku, aku tak suka mu jadi anak aku didalam dunia. Ya Sang Agung Medewata, budak 'ni hak perempuan anak aku 'ni, aku nak sumpahi, nak minta jadi sapang sapa dakang daka." Lalulah bondanya pegang anak batung, nak batung naik keudara. Lalu berebut tu-dengan bapak- dengan lakinya, berheret gi berheret mari, anak dan keperempuan, batung naik gi; jadi, serta dikehendaki turun angin terlalu amat kuat, nya hantarlah anak 'tu melayang membawa keangin sebelah matahari jatuh. "Aku tak redha makan daripada kulit bumi." Maka Tuan Puteri anak Tuan Puteri Dewi Chendana melayang membawa keangin, gi jatuh atas bukit Gunung Angin, duk makan anginlah, tak tahu siang tak tahu malam, tak makan tak minum nasi gulai sabap disumpahi oleh

ibunya; dinamanya Tuan Puteri Maya Angin. Situlah dia duduknya. Kesah dia duduk diatas Gunung Angin.

Maka bondanya dengan bapaknya duduk bertibang duduk berkatok didalam wat. Nya setom di oleh Maharisi Burung Jerijit menjadi teras chendana kembali balek, macham dahulukala. "Aku 'ni anak pun ta'ada dah; sudah gi jadi abu angin, gi duduk dimana tempat aku tak tahu. Aku beristeri ta'ada dah. Aku tak bini sampai ke-bila2 kalau selagi aku duduk didalam ketapaan, aku tidak berbini kesampai bila2." Maka Maharisi . Burung Jerijit pun duduklah buat amal didalam wat 'tu, tak tahu siang tak tahu malam duk buat jauh sekalian yang nama bala dosa didalam wat 'tu. Maka kesahlah Maharisi Burung Jerijit disitu.

A.2.a.

Timbul tersebut orang kekayaan pula. Siapa orang kekayaan, Dewa Sayang Kenung. "Ehh aku ini ga'; duk bawa beneh guru aku 'ni, dia kata tak boleh beri jatuh kedunia. Eh tak chékap nak tanggung begini duduk tanai, tak tahu siang . tak tahu malam. Baiklah aku nak bersaksi Sang Agung Medewata Mulia Raya Chempedak Anak Bidandari Sang Purba Jaya, aku nak ruatlah beneh guru aku ini, aku nak minta jatuh tempat yang baik. Di-mana2 tempat pun, nak minta orang tanggunglah pula lepas pada aku nak minta orang tanggung juga, malas, jangan beri jatuh kedunia." Lalulah dia pun dido'a, letak atas tapak tangan, dia tepuk telah melayang kesana, masuk dimana dia pergi beneh guru dia Ajar Dewa Berembun, masuk didalam mulut Tuan Puteri Maya Angin, anak Maharisi Burung Jerijit yang kena sumpah, diGunung Angin. Masuk didalam mulut 'tu, . Tuan Puteri Maya Angin pun terkatup selalu mulut, tidak

mengangakan se-omor2 se-lama2 tidak. "Ish ba' apa aku 'ni jatuh sekarang la ini berasa seperti benda ada masuk didalam perut aku, dalam mulut aku. Lalulah dia pun kandunglah, siang menjadi malam malam menjadi siang, beneh Ajar Dewa Berembun. Maka kesah situ terkandung.

A.4.

Timbul tersebut sebelah matahari naik didalam tanah Siusia Mendarapura, isteri Sirat Maharaja chukup bulan genap, dapat . petera Sirat Maharaja, bersalinlah didalam negeri Siusia Mendarapura, diletakkan nama, ayahnya, nama Tengku Seri Rama. Maka kesah sebelah balek Sertapura.

A.14.

Timbul tersebut seberang laut ibu sapi dengan bapak sapi. Ibu sapi dengan bapak sapi, susah dia 'tu tak tahu siang, tak tahu malam se-omor2 ibu sapi. Kalau beranak betina walau lima enam pun, tidak apalah. Sukalah bapaknya memiara, nak buat jadi- buat gundek belaka, buat bini semua. Kalau anak jantan, . beranak jantan sekali, rembas mati selalu. Nak kata berapa orang dah, berapa ekur dah, matinya. Kalau hak jantan mati, hak betina taruh. Kalau hak jantan bunuh. Kalau begitu ibu sapi pada masa sekarang la 'ni dia mengandung seekur anak, dia duk berasa, "Anak aku dalam kandungan 'ni jantan. Balas- mana aku nak pikir, balas-mana aku nak gamak, anak aku 'ni jadi jantan berasa jantan sekali 'ni. Baiklah aku nak gi beranak didalam gua. Kalau barangbila kalau aku beranak keluar, kalau jantan mesti nya mari rembas dibapak dia. Baiklah aku nak mengelit pada bapak dia duduk tengah berkawan . sekali dengan perempuan banyak2, aku nak masuk dalam gua." Maka

ibu sapi pun berjalan masuk dalam gua. Masuk didalam gua 'tu sampai hari, sampai ketika, chukup bulan, beranaklah dia, jantan sungguh. Rupa paras pun baik, tingkah laku pun baik, tulang geranang serupalah bapak. "Ai sudah kerja aku 'ni, beranak jantan dah didalam gua 'ni. Ai aku 'ni balas-mana 'ni, nak terbit chari makan 'ni? Kalau tahu dibapak sapi ga', susahlah aku." Maka intai kelih dipintu gua. Kalau ta'ada nampak bapak sapi, dia terbitlah makan. Terbit duk makan dipintu gua, dikelih keibu dibapak sapi, hunggar mari selalu, hunggar mari, . "Baik ibu sapi, aku berasa mu ini bau hamis2, mu beranakkah?" "Ai dak, tidak beranak." "Kalau beranak mu royat." "Tidak, ta'ada beranak." "'Ni aku bau 'ni? Mu 'ni seperti orang beranak 'ni?" "Tidak." "Guana yang lama mu tidak masuk dalam kawan?" "Ah aku nak masuk dalam kawan, sudah aku awak tua dah. Mu bawalah kawan hak yang muda2, yang banyak2nya dua tiga empat puluh nun, mu bawa gilah. Aku 'ni mu jangan duk bicharalah. Sabap aku 'ni awak sudah tua dah." Bapak sapi pun tinggal gi duduk mongekak sama hak muda2 disana, duk berkawan dikaki bukit, dikaki gunung. Maka ibu sapi dah . sudah berasa dia kenyang sikit perut, dia pun jelak masuk gi beri mam anak, gi beri mam anak. Ba tibalah hingga sampai se-omer2, belas 'tulah, jelak terbit makan, jelak masuk beri mam anak. Jelak terbit beri makan- terbit makan, jelak masuk beri mam anak. Hingga sampai bapak dia 'tu ghalib dengan perempuan hak yang baru2 'tu, tidaklah jadi kobichara, lalu tengok kelih sekali, nampak ada, keluar terbit hunggar mari tempuh selalu. "Mu ini lama tak masuk dalam gu." "Tidak begitu, mu janganlah duk rembas akulah bapak sapi, mu bawalah hak perempuan 'tuu, mana2 yang muda2 'tu. Aku tidak duk . chemburu apa dah kamu. Mu gilah. Baiklah bichara hak muda,

aku 'ni sudah awak tua dah, beranak nak kata berapa ekor dah,"
 Tinggal pergi selalu. Orang bijak, orang bebas bapak sapi.
 Lalulah dia pun masuk, gi duduk beri mam anak hingga sampai
 besar anak, hingga sampai boleh ber-kata2, boleh chékap2.
 "Baiklah bonda, patek nak tanya, anak nak tanya bonda dengan
 kerana bonda beranak kepatek didalam gua begini, apa sebab?"
 "Baiklah nik, yang bonda beranak didalam gua 'ni, dengan kerana
 kalau beranak jantan ga' nik, sekalian adek2 kakak2 tuan hamba
 hak yang dulu2 ga', mati habis. Kalau hak betina, dia taruh,
 . nak kata berapa banyak dah. Kalau hak jantan dia rembas selalu
 mati; balas 'tulah se-omor2." "Ohh sabap yang bonda lari mari
 beranak kepatek dalam gua 'ni, dengan kerana begitulah."
 "Ah begitu." "Kalau begitu, pongah bapak 'ni deh?" "Pongah
 sangat." "Oi bapak 'ni pongah sangat." "Bonda 'ni tak
 chékap tanggung dah nik, sakit habis tubuh 'ni ga', bukan
 se-barang2 lagi; tak kena, rembas sugun, tak kena rembas sugun."
 "Baiklah bonda, sebalas-mana kalau basa bapak 'tu hilang jiwa,
 hilang masa, bonda sukakah tidak?" "Oh alah, aku suka sangat
 nik, bonda suka sangat." "Baiklah bonda, piara patek biar
 . besar. Patek niat, patek nak bunuh bapak sekali 'ni."
 "Ikut nik disitulah, kéknan bapak nik kuat sangat 'ni; tak
 pedan kalau nik." "Hei! Kalau dan patek tapak sama besar,
 boleh patek lawan bapak." Ba tiba chukuplah umur dia, bapak
 dia duduk berjalan, membawa kawan 'tu, "Baik bonda, patek nak
 achu keluar." "Jangan keluar nik. Kalau keluar, kalau
 nampak dibapakmu nik matilah, sabap nik kechil." Lalu duk
 intai dipintu gua, kalau bapak dia ta' ada, terbit nak ukur
 tapak. Nak kata berapa lama pun, duk ukur tapak. Terbit
 dalam gua ukur tapak, "Eh, sikit lagi dah, tak lama dah. Bonda
 . beri mam, beri itu2 gi bonda, beri patek besar, dekat dah nak

sama tapak patek dengan tapak bapak." Ba tiba chukuplah, dia terbit gi ukur sama sendap tapak bapak dengan tapak dia. Lalu masuk gi menghadap ibu dia, "Baik bonda, bonda hari 'ni, bonda jangan dikeluar dengan kerana patek nak keluar, nak gi chari bapak. Patek nak kilir tanduk patek, patek nak kilir senjata patek, patek nak berlawan dengan bapak sekali 'ni. Kalau bonda suka tidak apalah." "Ikutlah nik dengan kerana bonda seksa sangat." "Patek 'ni bukan menderhaka dengan kerananya patek turut balek ibu, dengan kerana ibulah berdukachita." "Baiklah, ingat2 sikit awang." "Ah, kalau patek mati ga' bonda, bonda ikutlah kalau bonda nak keluar pun keluar, kalau bonda tak sir keluar pun, bonda mati dalam gua pun ikut bonda." "Ialah, asal piara nik 'tu biar molek, tidak apa." "Patek pun yang demikianlah juga." Lalulah dia pun chukup hari bulan genap, anak sapi pun keluar. Keluar 'tu duk melengung dipintu gua, "Ish! Aku 'ni nak perang dengan bapak aku hari ini. Kalau basa aku 'ni tidak tahan, ibu aku nak terbit makan pun tak boleh. Balas-mana aku nak pikir? Baiklah aku nak bersaksi sekalian dewa2ta chempedak anak bidandari sang purba jaya, minta tolonglah sekalian dewa2 atas aku ini, aku nak berperang dengan bapak aku dengan kerana bapak aku buat niaya keibu aku, bukan2 se-barang2 lagi." Maka duduk do'a dipintu gua, ditahu sampai keoleh anak Dewa Empat. Anak Dewa Empat berpakatlah dia empat beradek, "Hei adinda," "Ia balas-mana kekanda?" "Baiklah adek, kita empat orang, empat beradek, digelarkan anak Dewa Empat. Kita turun kehalam dunia dipintu gua dengan kerananya ada satu anak sapi 'tu, dia minta tolong sekalian dewa2, dia nak perang dengan bapak dia. Kalau kita tak gi tolong, tak tahan dia; nya bunuh

dibapak dia matilah, niaya kedia, sabap dia nak balas kaseh ibu dia." "Ah ikut molek kekanda." Lalu Anak Dewa Empat pun turun empat beradek.. Turun empat beradek, gi sampai dari hadapan anak sapi. "Ini siapa dia?" "Aku anak Dewa Empat." "Baiklah, mu turun bagaimana?" "Apa mu minta daripada pintu gua?" "Aku minta sekalian dewa2, minta tolong aku dengan kerana aku nak perang dengan bapak aku." "Ha, baik, tidak apa. Mu boleh perang dengan bapakmu. Biar aku duduk, empat orang 'ni, empat potong kakimu, jangan susah." "Ha tolong akulah . begitu ga'!" Lalulah Anak Dewa Empat berjelma masuk didalam kaki kerbau, dari dalam kaki anak sapi. Maka dia pun dah sudah masuk sekalian puak anak Dewa Empat, berjalan selalu dia. Berjalan melenggak. Ha bapak sapi, awa kelih hak jantan, hak mari dimana? Hunggar masuk gi selalu, hunggar mari tidak bertanya dah, mari tempuh selalu, tempuh belaga. Belaga bukan se-barang2 lagi. Maka ibu sapi duk dipintu gua, duk tengook: Belaga kebawah keatas tindeh menindeh senggok menyenggok, rembas merembas, nya rembas daripada anaknya, dianak sapinya, kenalah dari halkum, tembus halkum, terjénjeng nak kata berapa . jam. Lalulah main kaki, serta dikehendaki rebahlah bapak, matilah bapaknya daripada yang nama hadapan anaknya. Kalau begitu bapak pun sudah mati, dia pun bukan se-barang2 lagi, mengamuk bau darah bapak 'tu, tak padan, chomanya sikit saja jah perangan berasanya tidak sampai bagi dua perangan, tidak sampai kebagi tiga, bagi dua saja yah perangan, belum habis lagi. Darangbila tak genap perangan 'tu, "Ba sian 'ni jah ga', eh bonda aku kata kuat sangat perangan bapak aku." Lalu mengamuk selalu anak sapi bukan se-barang2 lagi. Ada bertemu umbi kaya, umbi kayu nya rembas, Duduk rembas umbi . kayu, terbit jembalang kayu royat, "Mu jangan rembas 'pat

aku." "Aku tak genap perangan aku." "Mu 'gi rembas umbi buluh nun pun." Terbit jembalang dalam buluh, royat pula, "Mu jangan rembas 'pat aku 'ni. Kalau mu rembas 'pat aku aku nak duduk diwana?" "Dah dimana tempat perangan aku nak beri genap perangan bapak aku?" "Gi pusu jantan nun." Lalulah gi berembas daripada ada satu pusu jantan. Gi duk rembas. Keluar terbitlah ibu pusu jantan, tanya, "Eh, anak sapi, mu duduk rembas rumah aku, tempat aku duduk 'ni apa sebab?" "Aku tak genap perangan bapak aku." "Ohh mu tak . genap, habis sekalian umbi buluh, sekalian banir2 kayu, tempat sekalian bayu2 jembalang mana hak yang boleh duduk2 tak boleh, habis punah jahanam terbalok kuan habis. Mu tak bolehlah buat belas 'ni jadi seksa orang sekalian di-takluk2pan 'ni." "Baik aku tak genap perangan bapak aku." "Baiklah anak sapi, kalau mu tak genap perangan bapakmu ga', adalah hak mu nak genap 'ni, ada." "Dimana?" "Ah kalau mu nak perang beri genap peranganmu, langkah laut, masuk dalam negeri Pakian." "Ha? Aku nak gi buat belas-mana? Aku tak tahu. Ah. Baiklah, ibu pusu, ibu anai2, aku nak gi buat balas-mana didalam negeri . Pakian 'ni aku tak tahu." "Baiklah kalau mu nak tahu, mu jemerang lautlah." "Ai aku nak jemerang laut, aku nak gi ta'ada arah. Mu gi tolong tunjuklah." "Ai aku nak gi buat balas-mana. Ayer 'tu aku tak 'leh gi." "Ai kalau mu nak gi, mu duduk ditanduk aku, biar aku wa' jemerang." "Ai kalau aku duduk ditandukmu aku nak makan gapa? Kalau basanya sangat sampai ta' apa, kalau lambat sampai aku mati, aku nak makan apa?" "Ah mu kerik makan tanduk aku." "Ha, dah mu benar begitu tidak apa." Maka ibu pusu pun naik atas tanduk kerbau Anak Amuk, lalulah dia pun tuju dipantai laut. "Ha mu . turun 'kut inilah." Lalu Anak Amuk pun terjun turun didalam laut, jemerang selalu. Tiga hari tiga malam, tujuh hari tujuh

malam, baru sampailah pantai laut negeri Pakian. Lalu kata
 ibu pusu, "Baiklah, ini ialah, kalau mu gi ialah negeri
 Pakian." "Baiklah begitu, aku nak gi, mu tak bersama dengan
 aku." "Aku tak boleh sama dengan mu, biar aku turunlah disini."
 "Ah baiklah begitu, mu turunlah." Maka turunlah ibu pusu
 disitu membawalah hingga sampai beranak berbini. Itulah jadi
 ibu kekiak 'ni tak tahu tempat di-mana2, mesti ada bumi, mesti
 ada dia, dengan kerana berjalan dibawakan oleh Anak Amuk, tanduk
 Anak Amuk yang boleh jadi kerakah hingga sampai kepada masa la
 . 'ni dengan kerananya dimakamkan oleh kekiak ibu pusu. Lalulah
 Anak Amuk pun tuju berjalan solalu, gi masuk didalam kebun
 Raja Bali. Masuk dalam kebun Raja Bali duk mengamuk, orang
 jaga kebun pun nya rembas nya hambat nya makan sekalian kayu
 kayan buah tanam2an bunga changa, mengamuk. Maka lari orang
 jaga kebun 'tu ga', "Ini kerbau siapa masuk mari putus disini
 tak rajin lagi sebegini, bengkeng pun bengkeng." Lalu masuk
 gi royat hadapan raja Raja Bali, "Harap keampun, patek nak
 sembah hal kebun." "Balas-mana?" "Dengan kerana kebun punah
 jahanam habis pada masa la." "Apa sebab?" "Dengan kerana
 . satu kerbau seekur nya duduk makan, nya duk mengamuk, nya
 rembas, nya makan gatek, nya rembas; nampak patek orang jaga
 kebun duk hambat nya rembas, patek2 luka habis patek bukan
 sebarang lagi. Yang ada bertepak, yang ada patah, lari orang
 jaga kebun." "Ada sekarang la dalam kebun?" "Ada." "Ya
 anakku Anila, Anggada, nik pergi didalam kebun kita kata satu
 kerbau siapa masuk, duduk mengamuk dalam kebun kita, makan
 habis, chabut rembas habis, gi igat ambil bawa mari didakpan
 balai kita." Lalulah Anila dengan Anggada anakku keluar
 terbit dua beradek 'tu, keluar terbit gi; nampak Anila Anggada
 . manusia, hunggar solalu berperang tu-dengan Anggada, tak
 tahan Anggada. Berperang dengan Anila, dua beradek 'tu

bertindeh bertindan : bukan2 sebarang lagi, nya rembas kekulu
 kekilir, eh! takut Anila Anggada bukan sebarang lagi, kelih
 kehujung tanduk bukan2 se-barang2 lagi. Tak tahan Anila
 Anggada, lari balek. Lari balek menghadap ayah, "Balas-mana nik?
 Boleh igat?" "Eh! bukan bichara lagi ayahanda, bukan boleh
 igat. Tak 'leh igat dengan sebabnya bengkeng terlalu amat,
 kuat terlalu amat." "Ish kerbau siapa yang sebegitu?"
 "Patek tak boleh nak pereksa duli tuanku." "Baik adek Raja
 Sekeba gi pula." Raja Sekeba pun berjalan pergi dengan tiga
 • beranak pula pergi. Yang demikian 'tu, tak bertanya dah,
 nampak manusia, hunggar tempuh perang selalu. Nya rembas
 bukan sebarang lagi. Raja Sekeba tak chékap nak mengelit,
 tak chékap nak melompat, lari kembali balek, royat kekakakandaku
 Raja Bali, "Baik kekanda, tak tahan kekanda. Perangan kerbau
 seekur 'ni ter-lalu2 amat kuat." "Ba' apa yang mengamuk
 begitu seperti mabuk makanan mabuk2. Barangkali mabuk apa
 tak tahu, kerbau siapa sebegini. Biar aku gi sendiri." Lalu
 Raja Bali pun keluar terbit. Keluar terbit, nampak Raja Bali,
 hunggar selalu, hunggar Raja Bali pun perang. Perang gi perang
 • mari, nya rembas nya pegang diRaja Bali, nya tendang diRaja
 Bali, tak boleh tahan. Raja Bali pun berasa lemah, tak dapat.
 Lalulah lelah sama lelah orang kelih perangan Raja Bali dengan
 anak kerbau hamuk seekur 'ni, bukan2 se-barang2 lagilah; yang
 ada naik kayu naik kayu, yang ada naik atas bongok atas bongok
 dengan ketakutannya, perangan 'tu bukan se-barang2 lagi,
 mengamuk, Raja Bali pun ta'ada arah nak buat, godam, tikam,
 palu tak dapat. Lalu berhentilah tengah duduk perang 'tu
 ber-tanya2. Ber-tanya2, "Balas-mana ini siapa?" "Inilah
 aku Raja Bali. Nu ini kerbau, apa, kerbau mari diwana, mu
 • keluar diwana?" "Aku keluar seberang laut, Pulau Sapi."
 "Baiklah mu mari duduk mengamuk disini, apa mu kehendak?"

"Aku tak genap perangan bapak aku. Aku digelarlan Anak Amuk, Aku tak gonap, aku mabuk darah bapak aku." "Baiklah Anak Amuk, mu tak genap perangan bapakmu, sabap yang sebegini, sekalian kebun orang mu mengianat habis." "Aku tak berchuali kebun tak kebun, sekalian umbi kayu, umbi buluh serba serbi, aku tak genap perangan bapak aku, aku kutip rembas, aku kutip khianat habis. Aku nak beri chukup perangan bapak aku dengan aku, jadi tak puas, tak genap, choma ganyang saja perangan bapak aku."

"Baiklah kalau mu nak beri genap perangan 'ngan bapakmu, dengan . aku boleh gonaplah sikit, kéknan kalau disini, berperang tengah padang 'ni, tak boleh Anak Amuk." "Dah dimana mu nak perang dengan aku?" "Kita gi perang dalam gua." "Ha gilah di-mana2 pun, aku dengar kata Raja Balilah kekuatan sangat." "Akulah lebeh, aku orang bordarah puteh." "Ha baiklah." "Ha nanti dulu." Lalu memanggil Raja Bali, Sagariwa, Anila Anggada, "Baik nik, adek, abang nak gi perang didalam gua dengan Anak Amuk." "Apa sebab?" "Kalau perang luar 'ni adek, kalau mati abang, kalau kalah abang, adek nak duduk menjadi raja tak boleh, semua sekalian rakyat kita 'ni habis, nya mengamuk diAnak . Amuk. Kalau perang dalam gua, kena adek gi jaga tiga beranak 'ni dipintu gua. Barangbila, kalau mati abang, terbit berdarah puteh, adek tutup pintu gua selalu dengan batu2, biar sama mati didalam gua disitu. Kalau terbit berdarah merah 'tulah darah korbau. Kalau darah puteh, darah abang." "Baiklah begitu ga'." Lalulah dia pun berajak-rajak gi dengan Anak Amuk, masuk didalam gua selalu. Masuk didalam gua, "Ha disinilah tempat kita berperang." Berperanglah dia dengan Anak Amuk. Raja Sekeba, Anila, Anggada duk nonti jaga dipintu gua, masing2 dengan batu belaka. Lalulah berperang . gi berperang mari, berperang pun tak tahan dah Sagariwa- itu Raja Bali, tak boleh tahan, dengan kerana kuatnya, "Anak Amuk

'ni bukan se-barang2 lagi." Tak chékap melompat Raja Bali atas pinggiran gua, nya rembas bukan se-barang2 lagi. Lalulah bertanya dari dalam gua, "Hei Anak Amuk." "Ia? Balas-mana Raja Bali? Ha! Balas-mana, kehendak mu nak perang diwana lagi?" "Baik aku nak tanya mu, mu 'ni kuasa sangat." "Aku orang kuasa dengan kerananya aku nak bunuh bapak aku, Inilah kuasa aku dengan kerana bapak aku buat niaya keibu aku. Inilah dalilnya, akulah nama Anak Amuk." "Baiklah aku nak tanya mu, yang mu kuasa sangat 'ni, kuasamu-kah atawa kuasa orang?" "Mu tanya begitu Raja Bali! Bukan kuasa orang, kalau kuasa orang, duduk diorang; kuasa aku sabit yang aku boleh aku berperang aku bersabil." "Oh begitu. Ah kalau begitu kalau kuasamu ga', kuat sangatlah. Aku 'ni padan mengakulah perangan 'ngan mu. Tidak, tak boleh, akulah orang leboh didalam dunia 'ni. Aku tak bersebagai dengan orang; aku anak Raja- Raja Dowa Sinar yang nama Chahaya Matahari." Baiklah tengah duk ber-chékap2 begitu, kata Dowa Empat, "Ish! Anak Amuk, kita 'ni adek, kita tolong dia didalam kaki dia 'ni, tak timbul kita. Bertanya oleh Raja Bali, dek pun ga' royatlah kata kita tolong. Ini tak royat, duk angkat kuasa dia. Baik kalau basa dia nak tahu kuasa dia leboh, kita pakat keluar 'ni, kita kelik." Maka Anak Dowa Empat pun keluar terbit dikaki, tidak boleh nampak semua2nya, Lalulah Raja Bali jah nampak, "Ah, ini dia. Sabit kuasa sangat Anak Amuk 'ni. Aku kelih bergelibat anak dowa keluar terbit dari kaki kerbau 'ni. Ah sekali 'ni ta'apalah. Ah boleh Anak Amuk, kita berperang pula." Maka berperanglah. Berperang 'tu bukan se-barang2 lagi, lompat melompat Raja Bali, rembas merembas, kelipar keRaja Bali, nya lompat naik atas tengkok, nya pegang tanduk sebelah, nya jirit dengan kakinya sebelah, nya pulas tengkok; pulas

tengkok, 'tu berjebak ayer liur ayer mulut Anak Amuk, menileh, nya pulas juga, nya pulas juga. Maka berjebak ayer 'tu menileh 'kut pintu gua. Menileh 'kut pintu gua, kata orang menjaga pintu, "Hei, anak Anila Anggada, ah sudah! Ayahmu mati dah dalam gua. Ini berdarah puteh terbit." "Ah jala sungguh." Masing2 ambil pintu- batu, pakat tutup. Mu tutup aku tutup, mu tutup aku tutup. Sudah tutup, "Ah, biar nya sama mampus disitulah. Dah mati ayah pun, dia pun tak 'leh keluar juga." Maka orang yang empat beradek- tiga beranak, dah sudah tutup molek, berajaklah balek didalam kotanya. Lalulah kata Raja Sekeba, "Baiklah anak Anila Anggada, ayah tuan hamba 'ni sudah mati dah didalam gua, perangan 'ngan Anak Amuk. Kalau begitu, negeri Pakian ini suka siapa nak menjadi raja?" "Baiklah bapak, pak da, orang lain apa guna nak menjadi raja; ta'ada ayah Raja Bali ga', pak dalah jadi raja." "Ha kalau 'gitu akulah merentah negeri Pakian, negeri Mahraja Bali; ta'ada kakak, menggantikan adek. Mana yang sekalian isteri2, baiklah semua2 'ni anak, mana bonda nik sekali pun, pak da nak ambil buat isteri permaisuri semua." "Ia, hak 'tu ikut perintah disitulah." Lalulah Raja Sekeba pun ambillah isteri Raja Bali 'tu, buat isteri dia. Tuan Puteri Kacha 'tu hak tentu dah hak dia. Melainkan hak Tuan Puteri Géwang, Tuan Puteri Pandan Wangi itu hak Raja Bali betul2. Melainkan boleh kedia belaka. Duduklah dari dalam negeri 'tu, bersuka beria, sementaranya sampai masa. Maka hilang royat dia disitu, tengah dia duduk beradu didalam anjung istana, isteri 'tu ga' dikiri gétek dikanan gétek, maklumlah raja baru pula menjadi raja, Raja Sekeba menjadi raja. Hilang royat 'tu.

Timbul royat Raja Bali didalam gua, duk menasiblah, nak terbit tak boleh. Anak Amuk sudah mati dah. Runsing Raja Bali perangan 'ngan Anak Amuk bukan se-barang2 lagi. Anak

Amuk pun sudah mati dalam gua; nak terbit tak boleh. "Kalau begitu macham mana orang yang menutup pintu gua 'ni tidak kenal 'ni, tidak kenal darah aku dengan ayer mulut kerbau 'ni tidak kenal. Ish! Orang diluar, Raja Sekeba baik, Anila, Anggada, anak aku baik, asal nampak puteh tak tahulah, duk kata kedarah belaka. Baiklah aku 'ni berasa matilah aku didalam 'ni, nak keluar dari dalam gua tak boleh dah.". Maka didalam berteriak, didalam menasib diri dia 'tu, terlelaph dia, pasanglah dia dengan sekejap. Lalulah Anak Dewa Empat tengok perangan Anak . Amuk dengan Raja Bali, mati dah Anak Amuk. Lalulah dia beri mimpi pada Raja Bali: "Eh, mu 'ni bodoh Raja Bali. Kalau mu cherdek, mu chabut pedang 'tu, mu kerat kepala kerbau 'tu, mu pékung pintu gua 'tu, pechahlah pintu gua, boleh mu keluar." Dia pun sedar selalu, "Eh ada seperti orang duduk royat2 ditelinga aku, "Mu 'ni bodoh, kalau basa mu kerat kepala kerbau 'tu, pékung dipintu gua, mu boleh terbit'." Lalu dia pun chabut pedang pangkas tengkok kerbau, putus. Lalu dia pétung dipintu gua, pechah pintu gua, keluar terbit. Keluar terbit 'tu kelih orang ta'ada seorang abuk. . Lalu berjalan balek masuk . didalam kota. Kelik didalam kota, kelih anak Anila dengan Anggada, "Mu tutup pintu gua, matamu butakah atawa chelek?" "Harap keampun, balas mana ayah?" "Dengan kerana ayer liur kerbau jah, bukan darah aku tidak. Aku sudah pulas tengkok kerbau, berjebak kerbau, ayer liur kerbau yang terbit dipintu gua." "Harap keampun, patek duk sangka2nya, darah ayah." "Eh mu 'ni mata buta sungguh. Dah? Pak da-mu duduk diwana?" "Pak da, dia menjadi raja sekarang la 'ni ayah, duduk didalam istana." Dia pun terus masuk dalam istana; gi, duduk tidur dengan anak isteri. Anak isteri ada 'lek kanan, ada belek . kiri ada yang sama tengah. Kelih 'tu panas barang, réker rambut isteri, pegang Raja Sekeba dengan tidak ber-tanya2,

tidak gerak2. Pegang Raja Sekeba, heret terbit, pékung selalu. Pékung dengan serta merta, Raja Sekeba pun berbalak jatuh didalam alas belukar yang muda2, dengan ta'ada adalah kerunsinganlah dia bukan2 se-barang2 lagi. Keluarlah Raja Bali terbit memanggilkan anak Anila dengan Anggada, "Eh anak aku, Anggada dengan Anila, mari sini." "Harap keampun ayahanda." "Mu 'ni, aku pikir mu tak 'leh duduk sama aku dah; aku tak 'leh piara mu." "Sebab mana ayahanda?" "Mu mata buta, perutmu mampus, mu tidak kenal kelih apa2. Inilah . anak jahat." Angkat tapak angkat tendang anak selalu yang kedua 'tu, bukan se-barang2 lagi. Berjerit anak, larilah Anila dengan Anggada. Lalu hambat selalu, "Mu jangan duduk dalam negeri Pakian. Mu terbang terbis lompat parit richit renyah gi. Aku tak piara dah mu hingga sampai mati." Lalulah anak Anila dengan Anggada pun berteriak bukan se-barang2 lagi, "Kita sekali 'ni ga' selesai dahlah adek, nak buat guana lagi? Maka patek nak gi 'kut balas mana ayah? Patek tak 'leh gi, dengan kerana patek nak tumpang ayah." "Mu tak 'leh duduk disini. Pergi dengan serta merta!" Tak nya pakai, . duduk jawab sebegitu. Terbit tendang pula. Pegang nya sugun segenap tiang balai. Maka berjeritnya anak dua2 'tu, keluarlah terbit, "Hak 'ni ga' ta'ada arahlah ayah dah sudah ayah halau patek ga' patek keluarlah. Ta'ada tanggung badan nak tanggung dengan kerana ayah godam palu begini. Marilah adek, kita keluarlah kita meninggal ayahanda." "Mu terbang terbis aku tak piara mu sampai mati dah." Lalulah Anila dengan Anggada pun berjalanlah berteriak ber-do'un2, ayer mata dimana tempat. "Melainkan kita 'ni ga' kita berjalan kita mencharilah pak saudara kita pak da Raja Sekeba, dimanalah dia pergi tak . boleh tahu." "Aku pikir Raja Sekeba sudah hilang jiwa segenap gunung segenap padang dah." Maka berjalanlah Anila dengan

Anggada, siang menjadi malam, malam menjadi siang. Gelap terhenti segenap pokok kayu, cherah berjalan pergi. Hilang royatlah dia duk berjalan disitu.

Maka timbul royat Seri Rama dialas yang besar, belukar yang muda2, dengan tiga beranak, berjalan pulalah dia. Anak Hanumannya seorang, Laksamana, dengan Seri Rama Seri Rama, berjalan 'tu ga', siang menjadi malam, malam menjadi siang, nak tuju dalam negeri Pulau Langkapuri. Berjalan berjalan tak chékap tubuh, tak rak nya letih, gi terhentilah dibawah pokok . pohon jejawi hutan. Lalulah kata Seri Rama, "Ya adinda, ya anakku Hanuman." "Balas-mana ayahanda?" "Tak chékapnya ayah, dahaganya ayer, habis2 jalanlah ayahanda." "Ayah nak makan ayer?" "Ayah nak makan ayer." "Baiklah kalau begitu, siapa gi menchari, patekkah atawa pak da?" "Biar pak da-mulah gi chari." Maka Hanuman duk jaga ayah dia. Laksamana pun berjalanlah pergi chari ayer. Pergi, gi setempat ta'ada, gi secherung ta'ada. Lalulah naik cherung bertemulah pusunya sebutir; ayeranya menileeh 'kut lobang pusu, 'kut kaki pusu. "Eh ayer 'ni jernih nya jernih, ayer terbit dalam pusu. Baiklah . aku nak kohor2 tadah ayer 'nilah, abang aku dahaga sangat." Ambil daun kayu, buat temalung duk tadahlah ayer mata, ayer duk keluar dari dalam pusu, ayer mata pusu 'ni. Maka ambil wa' keliklah, boleh kata kesetegok saja, wa' balok gi hadapan abang. Abang dia pun ambil. Dah terima dari adek dia, nak minum. Angkat nak minum, bau hanyir, "Ba' apa adek ayer ini belas 'ni 'ni, bau belas 'ni 'ni?" "Eh ayer 'ni keluar didalam pusu. Choba achu abang makanlah." Achu lenggak nak bubuh ayer dalam mulut, "Oi tak 'leh adek, joluak solalu. Abang 'ni nak jeluak 'ni, tak boleh adek. Ayer 'ni apa hanyir sangat . 'ni?" "Ayer keluar didalam pusu, ayer jernih sangat kekanda. Melainkan ta'ada arahlah, berasa hanyir." "Jauhkah adek,

adek ambil?" "Tidak jauh mana." "Choba gi, kita pakat gi." Gilah tiga beranak pula, gi kelih ayer terbit belek pusu. Hanuman pun berkeliling, keliling belek sana kelih orang duduk sembam didalam daun kayu kayan. "Ai! Orang ayahanda. Ayer ini ayer mata orang pikir patek." Lalulah pegang, Hanuman pegang, balek kelih orang, dia kenal, "Ah sudah! Pak saudara patek 'ni ayahanda." "Siapa dia?" "Raja Sekeba dalam negeri Pakian . Ayer 'ni ayer mata dia; 'ni pusu 'ni jadi tahi mata 'ni berteriak menjadi pusu disini." "Aduh, sabit aku nak makan, hanyir sangat pun. Jadi guana nik?" "Pak saudara patek, balek ibu patek, inilah belek Tuan Puteri Maya Angin. Hak yang patek royat kata duduk dalam negeri Pakian." Lalu Seri Rama pun ambil berhadapan lalu dia perjatuh penawar puteh madu sila, dengan permintakan Sang Agung nak mintalah sedar daripada Raja Sekeba. Lalulah Raja Sekeba pun cheleklah mata, kelih orang yang seelok paras dua beradek, tengok kekiri anak Hanuman pula ada. Lalulah bersakda Raja Sekeba, "Ini siapa dia?" "Patek Hanuman Kera Puteh, Orang Mulia Raya, Hulubalang Bisnu, pak da. Apa sebab pak da jatuh disini?" "Ai pak da boleh royat chorita. Inilah kebesaran pak da 'ni dengan ayah bapak saudaramu Raja Bali, dengan kerana pak da duk jaga pintu gua, dia perang dengan kerbau hamuk. Jadi dia kata "kalau berdarah puteh, mu tutup selalu pintu gua dengan kerananya takut mengamuk segenap kebun2, segenap negeri." Lalu pak da duk jaga, pak da kelih seperti darah bapak saudaramu, lalulah pak da tutup dengan adekmu Anila dengan Anggada." "Dah?" "Lepas tutup 'tu ga' pak da balek, gi menjadi raja dalam negeri dengan kerananya Anila Anggada 'tu sukalah pak da menjadi raja. Ba tiba pak da pun dah sudah menjadi raja ga', pak da duduklah mangku negeri, masuk duduk didalam istana, pak da duk beradu

sekalian isteri2 'tu, anak, jadi isteri pak dalah belaka.

Isteri yang kedua 'tu anak, isteri pak da pada masa dulukala lagi, ayah negeri kekayaan Raja Dewa Chahaya Bulan 'tu suruh pak da naik gi, nya galang didia, nya ambil didia isteri pak da. Pak da tak 'leh kata apa, sabap dia orang hanelan.

Kemudian datang2 pake da'ni duduk tengah tidur 'tu, khabar, khabar dia pegang, dia lempar pak da, disinilah pak da jatuh 'ni, jadi pak da berteriak 'tu ga', pasanglah pak da disini. Kalau begitu ini orang baik yang dua 'ni, siapa dia anak?" "Inilah

• hak yang patek royat kepak da pada masa dulu, kata patek nak chari ayah patek, namanya Seri Rama, duanya Laksamana.

'Nilah." Lalu dia pun angkat tangan sembah menyujudlah dikaki Seri Rama, "Harap keampun, patek nak minta ampun me-limpah2 atas patek." "Baiklah anakku Raja Hanuman, ini bapak saudara nik." "Bapak saudara patek." "Dengan bersabitnya Raja

Bali lempar dia. Kalau begitu, balas-mana napsu dia, sebalas-mana gamak didia. Choba tanya nik." Baiklah Hanuman pun tanya, "Pa da, balas mana pak da, patek 'ni menchari ayah.

Ayah ini kena ashek nak masuk didalam negeri Pulau Langkapuri,

• nak gi ambil bonda Tuan Puteri Siti Dewi, Baiklah begitu ga'.

Kalau begitu ga', pak danya dimana pak da nak pergi?" "Pak da ta'ada arah nak gi ke-mana2, nak ber-sama2 dengan anak Raja Hanuman, sekali dengan ayahanda disini." "Baiklah pak da, pak da tak usah gilah ke-mana2, kita ber-sama2. sekali dongon ayah patek disini. Patek pun serupa; ini ayah yang sejati, pak da bapak saudara ada gétek." "Baiklah pak da nak

berhambalah keayahanda tuan hamba." "Baiklah Raja Sekeba

nak berhamba kehamba, jadi hamba menerimalah kaseh kepada tuan hamba. Kalau begitu hajatnya sebalas-mana nak berhamba

• kehamba, hamba 'ni nak masuk dalam negeri Pulau Langkapuri?"

"Patek ber-sama2 hingga sampai mati berhadapan kaki kebawah duli tuanku. Kemudian patek nak mintalah kebawah duli tuanku, jawab hak patek nak bertanya, dengan sepatah kata." "Chobalah Raja Sekeba tanya." "Patek nak minta tolong, bolehkah tidak pasal nak balas kaseh Raja Bali?" "Kalau 'gitu kehendak Raja Sekeba balas-mana?" "Patek kalau boleh mati Raja Bali, patek makan ayer sumpah hingga sampai bila masa atas ditapak kaki kebawah duli tuanku." "Hak 'ni beginilah, pasal nak tolong, nak royat kata boleh, kalau tak 'leh; nak kata tak 'leh, kalau boleh, jadi ini pak saudara anak Hanuman juga, Raja Bali pun; seperti Raja Sekeba pak saudara juga." "Ah, hak 'ni begini ayah. Jangan dipedulikan atas patek, jadi dia dua beradek dua 'tu, jadi orang katanya pak lain2, seibu saja. Lelah ikut situlah." "Ha, dah nak kata begitu benar keayah tidak apa. Gilah, kita berjalan." Lalulah berjalan pula, Jadi empat: Laksamana, Seri Rama, Hanuman, Raja Sekeba, berjalaan. Dimana jatuh? Jatuhlah dipinggiran kota Raja Bali. "Baiklah, ini negeri siapa dia Raja Sekeba?" "Ai ini negeri Raja Bali, inilah duli tuanku patek. Patek ingat panas dia buat niaya kepatek; satu puteri, isteri patek ayah beri pun, nya ambil kedia. Dia hanelan 'ni bukan2 se-barang2 lagi, ta'ada arahnya patek nak lawan tak padan." "Baiklah Raja Sekeba, nak tolong balas-mana 'ni? Mu boleh perangkan tidak dengan dia?" "Hei kalau perang 'tu boleh, kéknan tak tahan." "Baiklah guana yang tidak boleh berperang 'tu?" "Dengan kerana patek tak padan nak lawan Raja Bali 'ni kuat sangat perangnya." "Oh, beginilah, gilah perang dulu sementara liar kami tengok. Ajak dia terbit berperang ditengah padang, gilah buat 'kut mana2 pun ta'ada apalah, asal boleh terbit berperang disini. Biar hamba boleh tengok kelih Raja Sekeba duk perang dengan Raja Bali." Lalu Raja Sekeba pun

berlari masuk gi didalam kota. Maka Raja Bali kelih nampak Raja Sekeba, hunggar terbit. "Ma mu 'ni Raja Sekeba kembali balek pula." "Aku balek Raja Bali dengan kerananya aku tak puas hati dengan mu." "Tak puas balas-mana?" "Aku ingat mu buat niaya keaku 'ni, lepas sekara sekara, lepas sekara sekara. Satu kara: mu ambil isteri aku pada masanya ayah aku panggil aku naik keudara, mu naik mu ambil kemu, bawa balek, tak beri keaku. Ayah sudah pesan beri keaku pun, mu tak beri keaku, boleh kemu; aku ta'ada kata apa2. Melainkan sekarang la

. 'ni, hingga sampai mu pékung aku bersabit mu perang dengan Anak Amuk. Melainkan hak 'ni beginilah Raja Bali: aku nak sudi dengan mu sikit." "Nak sudi balas-mana? Apa mu kehendak?" "Baiklah kalau mu hanelan sungguh, kita terbit, kita gi berperang sekali, kita berlawan adek beradek sekali." "Sekehendak hati, Raja Sekeba, aku ba semewah sian mu, lebeh lagi aku tak hudi, Si Anak Amuk lagi aku pulas tengkok, mampus. Kerana ba sian mu, mu nak tunjuk sakang hanelan boleh. Ah, keluar terbit ditengah padang." Lalulah Raja Bali pun terbit ditengah padang. Lalulah dia pun berperanglah. "Baiklah

. disinilah tempat kita bersudinya." Lalulah Sagariw- Raja Sekeba pun masuk berperang, bertendang gi, bergochoh gi, sépak menyépak, lalu tak boleh tahan, Raja Bali kuat nya pegang, nya lempar, nya pegang nya handing bukan se-barang2 lagi. Lalu takut Raja Sekeba, lari gi menghadap Raja Seri Rama, "Harap keampun, patek tak boleh tahan perangan Raja Bali 'ni, kuat sangat. Kalau basa kebawah duli tuanku duduk lak begini, matilah patek." "Oh begini, aku duduk kelih, aku duduk kelih mu berperang dua beradek 'tu, serupa, aku nak panah tak 'leh. Aku kelih mu dengan Raja Bali 'tu nak semeh; dalam

. berehepat mu perang 'tu, aku nak panah tak boleh. Tak dan aku nak panah, takut kena .. Kalau aku panah Raja Bali 'kan

gi kena mu." "Dah, balas-mana tuanku?" "Melainkan hak ini
 begini, mu ambil kain kuning aku 'ni, mu buat semutar atas
 kepala mu gi ajak perang kekayaan. Mu perang kekayaan
 biar aku duduk dibawah, barulah aku mudah. Aku nak tengok
 kenal mengenal." "Ai patek ga', kalau duduk lak begini ga',
 mati tuanku." "Ta' apa, jangan susah." Lalu dia pun beri
 kain kuning sehelai. Maka Raja Sekeba ambil buat semutar,
 pergi pula dari hadapan Raja Bali. "Mana sa'at 'ni mu pergi?"
 "Ah aku hundur aku beri hilang sak hilang lelah." "Baik,
 . mari berperang pula." Berperang bukan se-barang2 lagi, tak
 tahan, "Beginilah Raja Bali, aku nak minta berperang kekayaan."
 "Gilah di-mana2 tempat pun." Lalu melayang dia duduk berperang
 kekayaan. Berperang kekayaan bukan se-barang2 lagi.
 Lalu Seri Rama pun duduk intai tengok dua Laksamana; Hanuman:
 "Ah nun hak semutar 'tu pak da Raja Sekeba, hak tidak semutar
 'tu, ayah Raja Bali." Lalu Seri Rama pun angkat anak panah
 Gandéwat, panah naik selalu. Panah naik keRaja Bali,
 terlalu péteh Raja Bali terlalu kuat Raja Bali 'tu, nya sambar
 dan anak panah. Sambar dan anak panah 'tu, "Hei Raja Sekeba,
 . berhenti dulu kita porang. Ini anak panah siapa dia?"
 "Tak tahu anak panah sesiapa dia." "Hei aku pikir ada orang.
 Mu ada dah gi minta tolong orang. Aku berasa 'ni anak panah
 'ni anak panah orang pelek 'ni." "Ai tak tahulah, aku berasa
 ta'ada." "Eh! mu kena royat." "Apa sah aku royat dah mu
 kenal. Dah berasa mu shak, mu gi chari." "Mari kita turun
 kedunia." Lalu dia pun berajak turun kedalam dunia, lalu
 berjalan menchari. Lalu chari gi nampaklah Seri Rama duk
 berhanchangan dari tengah padang sekali dengan Hanuman. Kenal
 kelih Hanuman, hunggar masuk gi selalu, "Ini siapa dia anakku
 . Hanuman?" "Ini anak patek, nama Seri Rama." "Ini?" "Ini
 pak da Laksamana." "Ini anak panah siapa dia?" "Tak tahu

patek, tak usah duk tanya patek, anak panah patek tak kenal. Melainkan tanya ayah patek ga' anak panah sesiapa dia." Lalu tanya, "Hei Seri Rama, ini anak panah siapa?" Jawab Seri Rama, "Ini anak panah aku." "Apa sebab yang mu panah naik keudara, aku duk perang dengan Raja Sekeba, apa sebab?" "Maka baiklah, sebabnya Raja Sekeba dia minta tolong aku perbantuan diri dia dengan kerana mu buat niaya kedia bukan se-barang2 lagi, hingga sampai dia pasang segenap alas belukar yang muda2, dengan kerananya niaya atas adek beradek mu. Satu kali niaya mu ambil isteri dia, dua kali, mu lempar dia dengan tidak berdosa, tidak berusul tidak bersehasat, kerana mu berperang dengan Anak Amuk." "Baiklah Seri Rama, mu tolong pada Raja Sekeba, adek kakak adek beradek mak bapakmu-kah macham mana?" "Tidak begitu, jangan mu kata begitu Raja Bali, dengan kerananya aku tolong dengan kerana dia minta tolong." "Oh aku pikir Raja Sekeba menjadi anak tangan mu dah, jadi penggawamu." "Walau jadi penggawa tak jadi penggawa pun jangan mu tanya aku 'kut begitu. Melainkan dah anak panah aku gi rah mu ga' jalalah anak panah aku." "Baik Seri Rama anak panahmu 'ni aku tak terima."

• "Ai tak terima ba' apa, anak panah aku gi 'tu, Raja Bali, kena berilah." "Beri apa?" "Beri darah kedia sikit." "Darah siapa?" "Darahmu." "Essh! yang keusah aku nak beri darah aku, setitek seekur nyamuk aku tak rela aku beri, beri makan keanak panahmu." "Kalau begitu anak panah aku gi rah mu 'tu sia2 deh?" "Eh tesia tak sia2 pun, aku tak beri." "Baiklah, dah mu tidak beri keanak panah aku ga', mu lancar balek keakulah." "Ambil Seri Rama, aku nak berperang dengan Raja Sekeba, biar puas hati sekali." Lalu dia pun lancar gi anak panah keSeri Rama, anak panah 'tu juga, patah balek gi tikam dada Raja Bali. Lalulah rebah dari hadapan Raja Sekeba, hadapan Seri Rama, dengan kerananya, dengan kerana angkat

sumpah Raja Dewa Chahaya Bulan, kalau langkah baris ayahanda Dewa Chahaya Bulan, nya makan dianak panah Seri Rama. Inilah dalilnya, jitranya. Lalulah hilanglah jiwa dari hadapan Seri Rama, Raja Bali, tidak sabit berperang, tidak sabit bersusah lelah dengan Seri Rama, dengan kerananya anak panah saja membunuh daripada Raja Bali. Maka sudah mati Raja Bali, berajaklah Raja Sekeba berpimpinlah berhadapan Raja Seri Rama wa' masuk gi dari hadapan balai bersiban agung. Manuk didalam kota, lalulah duduk atas balai bersiban agung atas kerusi beremas . duduklah ber-chékap2. Kalau begitu jawab kata Hanuman, "Baik pak da adek Anila Anggada dimanakah pergi?" "Eh tak tahu juga nik. Pak da nak kata pun tidak kena." "Ah sudah. Pikir barangkali adek Anila Anggada 'ni barangkali susah juga dia." "Dah balas mana nik?" "Baiklah pak da, pak da duduk dulu dengan ayah atas balai disini, patek achu nak berjalan chari adek Anila Anggada. Pikiran barangkali ada susah, matikah atawa nya bunuh diayah Raja Bali, bapak dia." Lalu Hanuman pun keluar terbit atas balai, gi chari; berjalan berjalan berjalan berjalan 'kut dalam hutan, berjumpalah Anila . dua beradek duk ber-teriak2 belang berjalan duk menchari pak da dia, Raja Sekeba. Lalu kelih abang dia Raja Hanuman. Hanuman pun panggil, "Eh adek Anila Anggada, mari dulu disini." Lalu Anila kelih abang dia Raja Hanuman masuklah pergi hadapan abang, tunduk menangis dikopala lutut. "Apa sebab adek?" "Ai ayah hambat patek. Dia tak piara hingga sampai mati dah, atas patek dengan kerana dia marah, patek duk berjaga pintu dengan pak da Raja Sekeba hak ketika perang dengan Anak Amuk, dia kata kalau terbit darah puteh darah dia. Lalu patek kelih darah puteh 'tu, puteh terbit 'tu duk kata kedarah dia, kena . ayer liur kerbau dia royat. Kalau begitu, ta'ada arahlah salahan pateknya sebegitu, sesilap tengok kenal mengenal atas

- darah; jadi hambat patek godam palu, patek ga' sekarang la 'ni ga' bukan se-barang2lah patek berjalanlah, chari pak da tak tahu jatuh dimana." "Ah ada dalam negeri dah. Mari adek Anila Anggada. Kita berhamba keayah abang Raja Seri Rama. Ayahmu Raja Bali sudah mati dah." "Mati dimana?" "Mati ditengah padang luas saujana padang, berperang dengan pak da Raja Sekeba, dengan kerananya tolong menolong ayahanda Raja Seri Rama. Nya makan dianak panah ayah Raja Seri Rama, sudah mati." "Ohh selamatlah. Kalau begitu ga' baiklah pak da duduk diwana?"
- . "La ini duduk didalam istana diatas balai disana, sudah berhamba kepada ayah abang Raja Seri Rama. Mari adek kita balek." Lalulah Anila pun suka, turutlah Raja Hanuman balek tiga2, masuk gi didalam kota, sampai atas balai, angkat tangan sembah hadapan tuanku Raja Seri Rama. Lalulah Tengku Raja Seri Rama tanya, "Ya anakku Raja Hanuman." "Tuanku patek." "Ini budak mana?" "Inilah adek sepupu patek nama Anila dengan Anggada. Nya hambat dioleh ayah dia, Raja Bali, nya godam nya palu, dia tak rela dia duduk, dia tak piara sampai mati. Melainkan patek royatlah hal begini2 ayah dia sudah mati dah."
- . "Ah selamatlah begitu ga'. Dah balas mana?" "Melainkan jangan susah bimbang walang hati Anila dengan Anggada ini ber-sama2 sekali dengan ayah, ber-sama2 sekali dengan pak da, sekali dengan patek. Jangan susah bimbang walang hati lagi." Lalulah Anila Anggada pun angkat tangan sembah, "Harap keampun, patek nak berhamba kepada raja yang bertuah hingga sampai mati." "Daiklah anakku Anila dengan Anggada, hamba ashek dengan kerana hamba nak menurut adek hamba Tuan Puteri Siti Dewi, nya ambil diMahraja Wana. Melainkan sekarang la 'ni ga', jadi dah suka tuan hamba nak berhamba kehamba belaka ga', ber-sama2lah sekali tak ia pun, tidak berpechah belah dah anak beranak disini." Lalu angkat tangan sembah 'tu ga', sujud

ditapak kaki Raja Sori Rama 'tu ga', "Pateklah berhamba hingga sampai mati, sekali dengan abang Raja Hanuman, sekali dengan pak da Raja Sekeba." Lalulah Sori Rama mesuarat, "Baiklah pak da Raja Sekeba, hamba nak alehlah nama pak da 'ni, dah berhamba kohamba, hamba nak aleh nama." "Ikut titah perentah, patek junjung semua bagaimana kobawah duli tuanku sakda."

"Ah hak 'ni baiklah, anak Anila dengan Anggada ta'ada ubah nama; anak Raja Hanuman ta'ada ubah nama. Pak da nak, ayah nak ubah nik, pak da tuan hamba 'ni nama menteri besar didalam . negeri Tanah Jawa, dinamakan Sagariwa." "Harap kemongampuni."

Angkat tangan sembah 'tu ga', suka berhadapan Sertan yang mulia, dari hadapan yang nama balai bersiban agung.

NOTES.

AB.1.

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2. Benar. equiv: benarkan
2. Kohor. Here equiv. to makin ("the more" ..)
5. Negeri bukit is a phrase similar to tanah ayer.
7. Dia tak benar itu ... Note the juxtaposition with the following clause. The sense is: [When/as] he did not accede, the minister ...
- 7-8. sa'at ini. "[whom we mentioned] just now".
10. jah. Pronounced /dzah./ equiv. saia.
12. menyanggakan: Here, "stand up for", or "support". It may also have the sense of "oppose" or "fight" [cf. also sanggah].
15. maria: In Kelantan, used as equiv. to datang.
16. angkatan. = berangkatan.
16. maria is used here as a secondary verb.
16. dema: "you" or "they". Here, "they". Seperti has the sense of: i.e.
17. Kalen: here has the sense of "as for".
21. morentah. equiv. memorentah.
21. royat. Abbr. of riwayat. The /wa/ of riwayat becomes /ɔ/. Some speakers pronounce the first syllable of wayang, wakaf and a limited number of other words as: /ɔ/. The phrase hilang royat is a stock phrase indicating the end of a scene. Another word used for this is kesah which here is only used to end scenes.

AB.2.

24. Timbul royat, [timbul cerita and timbul tersebut] are stock phrases used to introduce a new scene.

26. sekola bola, w.w. indicating large numbers.

26. Baranghila. The speaker uses this word merely as an "opener", similar to Maka, and the sense is "well" .. "now then", "whereupon".

27. 'tika. abbr. = kotika

28. kekayangan * = kayangan. Sometimes the /k/ is doubled. (See Nik Sapiah, loc. cit.)

29-30. tak boleh ... isteri *; see page 78.

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2. kemudian. The speaker often uses this word merely as an "opener".

2-3. boleh .. ke-. This is a common usage in Kelantan, e.g. Duit 'tu boleh ke hamba: "I obtained the money." Cf. the literary Malay: beroleh kepada. (See Amin Sweeney, Review, loc. cit.)

6. derming/dermi: lintel

13. jadilah = jadikanlah.

19. punya pegantian. * = ganti.

21. rosak: here, "unwell".

21-22. Saya bau ... begini. * See page 78.

27-28. pulang sediakala: wayang stock phrase: "revert to normal".

A.1.

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2. pojawat. Equiv: penjawat. Similarly penggawa sometimes loses the nasal.

2. pojawat2an * NB this plural form = penjawat2 / jawatan2.

4. peluk ambil: 'take by force'.

5. segung. w.w. apparently equiv. to tanggung.

5. bagaimana: "according to [the wish]".

8-9. alamat ... Kuacha: "B and K will have a continuing good relationship".

4-10. langer ... ambil. NB the typical wayang repetition. Sabil is used merely as a synonym for perang.

11. ta'ana patek membawa: "I am willing to take" ...

13. Ba has here the sense of demis, "as soon as", "no sooner than".

16. berchekap, equiv: berchekap.

18. molek is commonly used as equiv. to baik (good).

19. jangan susah: "Don't worry".

19. Ba tiba = tiba2

21. henyal, equiv: honjal. Here, "sinking down".

21. menorimakan * = menorima. The -kan is for effect.

22. berriban * = posohan

24. mahu, rather than nak, is used for effect.

26. bersabda, equiv: bersabda.

29. daripada is unnecessary. The function is that of pada.

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2. tak lulus: "may not".

3. taklukkan * = takluk[an] See p. 409 (5).

3-4. kita ... dibonankan. The passive imperative is common in Kelantanese, even (as here) when the active is expected (thus after kita). On occasion the construction may even appear with an intransitive verb, e.g. jangan di berteriak ("Don't cry").

6. séyot, equiv: mayat.

10. penaluan * = ke-malu2an.

11. jemolis, equiv: majlis.

11. sikit ... ber-lari2: wayang stock phrase.

14. sakit: here "in trouble".

17. kata ... sokali. "To say that he accedes [would be wrong, for] he does not accede at all."

18. bentara, w.w. = tentara.

19-23. The passage in brackets is an afterthought and is the further content of the letter sent to Berma.

20. gegamben, equiv: gegaman.

22. mansuh, w.w. "die". (cf. mansukh)

22. kita is unnecessary.

24. mehimpun * = berhimpun.

30. nik. A form of address to young princes and princesses by their elder relatives. (The word has other usages; see page 281).

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4. Berma. Read Kuacha.

6. tombak ... pegada2. Wayang stock phrase. fejabu: "tufts on spears".

10. kaki tunggal: a ritual stance assumed before momentous action.

12-13. Sampai ... bersorak: "Arriving ... [they] cheered".

13. alamat tanda saganal. wayang stock phrase. alamat = alamat; saganal = signal.

15. titis is used in the sense of "lineage", "descent".

16. madu isteru: w.w. meaning 'enemy'. isteru is derived from seteru.

18. terhundur * = undur.

20. N.B. the use of phrases as keluar torbit, kembali balik etc.

23. gayung is a movement in combat with swords or other weapons.

25. Note use of oleh after kata.

28. Bentara-tara. This odd form of reduplication merely appears to serve as a "space filler". (See Chapter V).

29. peningzalan = tinggal.

31. melainkan. The speaker often employs the word in the sense of "and", or sometimes merely as an "opener".

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1. antara. The speaker often makes no distinction between antara and atawa. The resulting word can mean "among" or "or" and is, on occasion, meaningless. Atau [not atawa] is used in daily speech.

1. ulana. w.v. apparently a typo of ship.

5. singa sari. w.v. = singasana, of the Javanese state Singasari.

6-7. serta kepada BB: "and the minister offered DK's queen to BB." N.B. Bontora/Bontara.

7. isuami w.v. = suami. For isuami read interi.

A.2.

18-19. ta'ada ... kokayangan: "There is no [one] in kayangan [to compare with hex]". This is clarified later in the sentence but dengan is preferable to separti. [The speaker's idea is ta'ada orang separti SAD]

20. balas (also balas) "way", functions similarly to macham in phrases such as e.g. balas mana, balas ini.

21. Balailah. equiv: biallah. The sense is "No matter that", "never mind".

22. 'leh: abbr. boleh.

23. tu-dengan. It is regular practice for dalangs to prefix tu to dengan. It is stated that the prefix is not ter- but an abbr. of itu.

27-28. aku nak ... raja. "I shall hand over the government to the dowag of the west."

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3-4. tutup pun tak masuk: "shut [in such a way] that so far from humans being able to enter, the wind or even flies could not enter."

3. keusah. equiv: usahkan.

5. sakai. w.v. is used with the meaning "to ask assistance of the

gods". Possibly the idea of asking them to witness is implied, but this is not stated by the dalang.

8. 'ikut: abbr. ikut. Used with the meaning of "via", "through".

9. mechihak. It is not unusual for me/be to be placed before certain nouns, especially the names of animals e.g. bekatak ("frog").

10. rahsia. The initial syllable is often pronounced /ʔoh/.

14. pengajar2an. * N.B. again this form. e.g. p.415.2. In daily speech he would say 'lepas mengajar'.

16. israt = isharat. Here meaning "magic formula".

17. tertutupkan. * -kan is merely for effect.

19. bersiram. Often the speaker reduplicates the whole word instead of merely the root.

19. litra. w.v. = cherita. Here, "said".

23. anak dewa2: dewas, (adult or otherwise) [cf. anak raja, anak murid etc.]

23. sokati = soketi. The speaker is unaware that koti = 100,000.

30. pulang kala: wayang stook phrase. "Revert".

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2. berupakan. N.B. use of be-.

2. serupa. Preferably before Dewa Berembun.

7. sakat: synonymous with kotika.

9. tubuh ... sempurna: "feeling unwell".

10. diapada * here the sense is "at", "in".

12. Sayang: = Sang Yang.

15. ta'apa. equiv: buat apa, "why".

16. dulukala. The speaker often uses the word with the sense of "as usual" or "recently".

18. sakang: "very many".

18.-19. nu peluh ... 'tu ga: "All sweating together."

19. aku 'tu sa'. Having decided to extend the construction no further, the speaker curtails it by inserting 'tu after aku.

19-20. adalah ... dahulukala. *

22. Bertika. N.B. use of ber-. The speaker states this is not ba.

23. dan here means "be in time to". He fears DB may return and discover his action.

26. hari is unnecessary.

28. patah tinggal: "depart quickly from".

29. katapaan. * = pertapaan.

30. po'at. = fuad. ("heart")

30-31. daripada. N.B. again these unnecessary occurrences.

32. halam ... merchapada: wayang stock phrase meaning "earth".
halam = alam. saki munding: v.v.

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3. meluit. v.v. "call", "summon".

4. ta'ada dah: anticipation of future.

5. tinggal: "leave"

5. siapa = siapa2 or sesiapa.

6. pengejar2an. * = mengejar

8. pergantian * = ganti.

9. berjelma. * = menjelma.

10. belang. equiv: sambil.

11. terhenti. * N.B. use of ter- after nak.

15. daripada yang nama: "a thought gathering" phrase.

20. adindaku. -ku is a diminutive here.

25. sebagian 'tu * = sebegitu.

25. ta'ada lewat ... DB naturally imagines SAD to be accusing him of being late.

27. kedudukan * unnecessary. The speaker uses the word similarly for effect on several occasions.

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7. basa. In Kelantan, bangsa and bahasa are pronounced the same. The resulting word is here written basa. Kalau basa is equiv. to kalau sekiranya.

10. Sapan ... dala. A wayang curse. The words are actually derived from the Kur'an [Surat ul-Fajri. Sura no.89]

11. dapat. * unnecessary.

14. bukan dahlah may be translated: "Things are now not what they ought to be."

18. nak kelakuan. buat might be expected after nak. The meaning is "to cause trouble".

19. sekali ini: "on this occasion".

21. depa2. N.B. use of reduplication for a singular noun.

22. bidandari. = bidadari.

24. balas-mana2. equiv: walau bagaimana.

25. balas kosa = balas dendam ("take revenge")

26. kedudukan * = duduk.

29. seruluh ... dah. "Though you may forbid me ten times, I have already [decided to] disregard your pleas."

31. Dah. "So?" "Then?"

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1. malas. "Unwilling to".

2. aman = aman

3. hajat. [also aja', ajak]: "from" "starting from", "since", (cf. sejak)

5. chemaran = kechemaran.

5. berkara * = perkara.

9. jalanan = perjalanan (figurative)

10. bagi sipat kita * unnecessary.

13. terisk: "weep".

17. serta = lalu.

18-19. siang .. siang. wayang stock phrase.

26. kerunsingan = running
("worrying and brooding")

27. la ini : 'at the present'. las
abbr. of kala.

30. kekayangan. i.e. *in
"kayangan".

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5. terkal: "Hurry off", "dash
forward".

7. terus: "straight to".

12. kelawangan. v.v. = kelawan
[Javanese] "with", "and".

15. nanti ... nanti : "waiting and
waiting."

17. dengan kerana. * refers to
berduka cita.

19. geperuh: an unusual usage but
meaning "almost" "half-way to"
[falling apart].

20. cho!: "mistress".

24. jolak: "sneak".

27. khianat: the word is often
used to mean "cause trouble"
"ruin".

28. Ieh: exclamation of anger,
annoyance.

29. sebablah. Sebab/sebab is often
used alone to mean "that is the
reason", "because of that", equiv.
to sebab itu.

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3. Se-omor2. Common in Kelantanese
is seomor seomor, "regularly",
"always". Here, the speaker uses
se-omor2 as equiv. to se-lama2, but
this is not common in daily speech.

4. penggantian * = mengganti.

6. lain pada. equiv: hanya.

8. duduk hexamal: "practice
asceticism" (= beramal)

9. kelih: "see".

10. aspek here means "sad".

14. mesuara * = bersuara.

15. walau. The speaker often
uses the word merely to mean "and".

21. dinilaya ... Bota. * Note use of
jahat and its introduction as a
second verb after oleh.

22. nya dibuat. * On occasion, the
speaker employs passive where active
is expected (after nya).

27. zahi: [abbr. arah but not
synonymous] "with", "towards". Here
"under".

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8. ingat: "think of him, [willing
him to come]".

12. seru: "[telepathic] call,
summons".

14. meseru: * = berseru.

14. berduka cita. The speaker often
uses the word with the meaning "wish"
"long for".

17. aruah here = pesaka.

17. Berapa [also mana, megapa].
Gapa is explained as mana (thing) apa.
The word is often synonymous with
apa.

19. anak... sejati. The sense is
"star pupil".

21-22. kalan ... kekayangan: "if
[intruders] enter causing trouble"
in kayangan".

23. meranchun: said by the speaker
to mean "destroy". Possibly equiv.
to merachun or more likely
derived from galaseon [Thai] "to
riot".

27. chukap = chukap umur [death]

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5. jatuh : "it befell that".

7. tanda arah: "no way to", i.e.
"unable to".

8. gamak: "think out", "consider".

8. balas kasih: here, "reward".

13. saing: "companions", "friends".

15. jatuh kamu: "when it comes to
you".

15. orang: "others".

17-18. ambil pakai kamu. "Take it for yourself to use"; equiv. mu. ambil pakai.

27. seketika: "immediately".

30. berikat tapa. "doing asceticism".

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1. hunger: "run".

5-6. icita ... dia: "if we have been involved in quarrels with him".

6. kesatuan: "all together".

6. pakut merely indicates collective action.

7-8. chenchala ... bahan. Wayang stock phrase indicating great destruction. Chenchala, similar in meaning to benchala, chelaka, is used in daily speech.

8. ladang: "flattened like a field."

14-15. yang ada manusia *.

20-21. hara hara = huru hara.

28. inak = lalah.

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1. mana ... buta. * Better would be ada hak mati ...

3. di changgai. di appears unnecessary, but cf. page 408 note 3.

5. bekali. abbr. berangkali.

8. ia demikian: "in the same dilemma".

21. perkatahan *

22. kodudukan: here "behaviour", "conduct".

23. gumbuk: blows delivered in massage.

24. berilah. Omitted is a following word such as hak or changgai.

26. Patut ... kelayangan * The sense is "It's a fine thing that you don't know [what's going on,] living in kayangan."

28. seteru. i.e. enemies of Bota Kemang.

28. mengajar is a slip.

29. bertenggis. equiv. bertangkis.

29. hari 'tu: "formerly". Often abbr. to 'ai 'tu.

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2. alai duk naha: "I was under the impression that".

7. unkara * andara.

12-13. Arak tiba: Introductory wayang phrase.

15. tian2. On this, and several other occasions, the speaker uses tian2 merely as a clause "opener", devoid of the meaning "each", "every".

15. huduh. Regularly used synonymously with jahat. The sense is that dealing with bad types, who break their word in this way, may even lead to the death of SYK. The construction is awkward.

22. main2 jadi dia: "became a game with him".

25-26. chari ... kokasohi * The sense is "seeking lone whom it will suit her to take as a lover". kokasohi * = kokasoh.

27. hancian. also handian.

30. patok nakaya: "What I want".

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2. janjam ... hati: stock phrase.

3. 'aitu: abbr. beitu.

3. boh ... tengok. idiom: "Dance [that I may] watch".

5. jung: "servant". Often it has a meaning similar to yang Hamba jung buat nya: "I'm the one who does it." Dr. Hooykaas suggests the possibility that the word is related to jong [kangjong] "foot".

8. dah ... dah. N.B. the use of dah. The first dah may be translated "Well?" The others qualify hari.

9. tari * harian.

9. kelowak: "curve inwards".

10-11. pata hian. "pupil of the eye".

13. meninggalen * = sepeninggal

19. adala-nda * = adinda.

19. sangka pronounced /səkə/

22. datang = datang2

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8. chekan equiv. chakan,
"undertakes".

19-20. mu jangan ... beta :
"Do not overstep the mark".

22-23. pikir ... sampai.
stock phrase.

24. meraja * = kerajaan.

24-25. After talai cherai, a
passage was omitted by the
speaker. When he realized this,
he narrated the passage (A.2.e.)
at a later stage.

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4. terganggu * = menganggu.

12-13. tak ... malam: wayang
stock phrase.

15. bukan2 se-bayang2lah. The
speaker regularly uses this
stock phrase.

16. buat = buat

16. guna: "how" abbr. lagu mana,
lagu is the commonest word for
"way", "memor".

16. Balai ... dah: "Never mind,
nothing can be done about it."

21. gini is unnecessary.

21. terjilat: "nectar". Burung
terjilat: "honey-birds", [possibly
sun-birds, cf. cherichat]

23-24. benah ... dunia. * high
flown for effect.

24. Terdoleh baik. Used by many
dalangs as a meaningless "opener".

25. dimana tempat. equiv: di-
tempat mana.

26. umur hero = lama.

29. dakap kiam: "arms folded
across the body as in prayer"; kiam
(Arabic): qiyām: al-qiyām bi llāh
("the worship of God").

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5. bertobatan * = menobat.

10. kolik: "return".

10-11. kolik ... dah: "When the
male returned, it was dark [for]
the female [about to set off]".

17. in. i.o. the hen.

19. Ab sudah: "That's finished it!"

24. puang: "fed up with".

25. berembas = "to fight", "to hurl
each other about".

30. semalam: "last night".

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1. chalih: "absorbed in", engrossed
with".

4. sabit: "be concerned with",
"to do with". equiv: berpengantian
sometimes equiv: sabah.

11. aku tak berapa: "I did nothing".

19. kokasahan * = kokasah.

19. Sahap variant of sabah.

20. muka, used for effect.

25. berajaja: being an ajar (sage).

29. ber-titis2: generation after
generation.

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2. teraku * = mengaku.

10. tak sir. equiv: tak malu. sir:
(also standard Malay) "passion"
[cf. tak berahi: "dislike"].

11. menanjung cherita. The idiom is
that by having descendants, his
story will not end with his death.

14. itu. The speaker uses itu to
indicate correction of a slip.

14. daripada here indicates
direction towards.

14. wat (Thai): temple.

16. barang ... jadi: wayang stock
phrase: "whatever is requested,
comes to pass".

24-25. aku ... terjilat: "The birds
showed me the way." (see page 408.3)

25. kodudukan * = uduk.

26-27. aku ... kotapann: "I do not
yet wish to abandon my asceticism."

28. berjadilah * = jadilah/menjadilah.
 29. perut besar, equiv. bunting,
 "pregnant".

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1. berimbit: "have sexual intercourse".
 It may also merely mean "be close to".

5-6. kalah ... abang. "If we had
 obtained a son, the birth would have
 been for me."

7. gilah: here a secondary verb.
 See page 410 (13).

10. anak is unnecessary.

10. nok: a term of address applied
 to girls. For boys: awang.

11. getek [also getek]. A word
 similar in function to juga;
 sometimes equiv. to sama.

13. isarat (also israt) = isharat.

19. koselagi, equiv. selagi.
 Explained by some as kalah selagi
 which may occur in the same context.

25. berkecehak: "to converse".

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6. piara is unnecessary.

10. sudi, here "try"; equiv. achu.

30. persetujuan * = tujuan.

31. maahan *tulah, i.e. as with
 DSN.

28-31. This passage in brackets is
 a false start.

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1. lekatlah perut: "conceived".

26-27. This passage in brackets is
 a false start.

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1. beristeri * ber- unnecessary.

5. permainlah * = bermainlah.

10. baluh. The moon is considered
 to be hollow.

19-20. adinda ... sekali *tu. *
 "I have conceived as a result of
 your one visit home."

20. kekanda, read adinda.

23. lah. N.B. repetition.

25. ahlah = ialah.

27. tuasa, equiv. suasa.

29. habis2 suka: "completely
 delighted".

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3. tamban * = taman. The
 pronunciation is the result of
 misconception.

8. dua bulek kiri: "the second
 on his left side".

9. kekak: older sibling [not
 merely older sister].

15. kubang: "in a mess".

15. pachak diduri - "pierced by
 thorns".

17. chikit: slip for sikit.

20. Oklah - "bear up".

23. Hor: "well?"

27. halus ... laksana: wayang
 stock phrase.

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1. Tidak ga: "otherwise".

2. semer: here "constantly",
 "all the time".

5-6. ta'adalah ... lain.
 "harping on the one thing".

8. berdukachita. Here given the
 meaning of "suspicious".

13. ayah nak. Intended is ayah
nak tahu.

16. bukan2 ... 'ni: "she's a
 deep one, this".

19-20. Agung ... Jaya: the gods.

22. tahok (also tohok): "throw",
 "throw away". Equiv. uang.

23. wa abbr. of bawa.

25. bukan is addressed to the
 listeners.

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3. jangan ... atas patch. The
 sense is "Don't make too much

of my perception."

4. Lepas ... tu: "after I [was born and] you returned."

6. adok ... satu tu: "that brother was [the son] of the one who came first".

10. memasukan ... kita. * "deeds beneficial to the self".

12. Ta'ada ... kizalah: "without any fuss".

15. Jawab is unnecessary.

17. tak: abbr. letak.

19. sekala: "usually".

21. apaa semua: "all this".

24. kedai [Thai: kuti] "monks' sleeping quarters".

25. mula. equiv: mula2.

29-30. Siapa tahu. Intended is Siapa beri tahu.

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3. dua negeri: "this world and the next".

4. Ba'apa benda may be translated "Why not?" "Of course".

5. ambil is a slip.

12. jirit: "tread upon".

13-14. godam ... lintang: "beat her forty times lengthwise and forty times crosswise".

14. hebia indicates the intensity of her begging pardon.

18. Baiklah Spoken by SC.

22. batung: hurled. [of. bantuan].

23. berhoret ... mari: "tugged to and fro".

23-24. anak ... keperempuan. "The wife managed to get the child".

25. nya. i.e. angin.

25. Membara keangin. N.B. this construction: "borne by the wind." This usage also occurs in daily speech.

26-27. Aku ... bumi. Spoken by SC.

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1. dinamanya = namanya or dinama.

3. bertibang: "fight".

4. setem. equiv: setu, restu setoni. "to metamorphose"; as a consequence of Sanskrit antu, "be it so". Siddhir/astu "may there be success" becomes siddhi/ rastu and in Indonesian restu.

4. di oleh. N.B. use of both di and oleh.

8. bini = berbini. 'b' is not doubled.

11. buat jauh = jauhkan.

A.2.a.

22. ruat: Here "send off".

25. dido'a. N.B. again use of di- where active is expected.

26. telah = lalu.

A.4.

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10. petera = putera.

A.14.

15. sapi: "ox," yet a buffalo is referred to. The water buffalo is, however, sometimes named the kerbau sapi.

28. keluar = keluar anak.

29. mengelit: "avoid", "dodge".

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3-4. tulang goranang - collective noun.

4. sudah kerja: "that's torn it!"

17. bicchara: "bother about", "concern oneself with".

18. mengokak: "copulate"

27. ga: pair. Here the reference is to mating.

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8. adek2: a slip.

13. doh: particle expecting confirmation.

17-18. hilang ... masa. stock phrase: "die".

18. alah [also ala], "Oh dear".

21. ikut ... disitulah "Just as you please in that matter."

21. Keknan: "but", "still".

30. itu2, i.e. man: gi is a secondary verb.

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23-24. ditahu ... Dewa Empat. * i.e. sampai keD4, tahulah dia.

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2. ikut molek: "whatever you think best".

13. awa kolih: "on seeing". awa may also mean "as", "because". Possibly derived from hawa.

19. terjénjeng. "held up on tip-toe."

20. main kaki "used his foot".

23-26. mengamuk ... lagi. "He went berserk on smelling his father's blood. The battle had left him unsatisfied [lit: it was inadequate]. He had only fought a little, feeling it had only been two thirds of the fight he desired."

25. yah = jah [i.e. saja].

26-27. Ba sian 'ni jah: "only this much". Ba sian. equiv: hanya sekian.

30. 'pat: abbr. tempat.

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4. diwana = dimana.

7. ibu: the donizens, i.e. white ants.

11. bayu: a kind of spirit.

11. yang boleh. boleh is unnecessary.

21. jemorang. equiv. menyoberang.

27. kerik: "gnaw".

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2. ialalah. Iala [also jala] is an affirmative similar to ialah. Here, "Yes this is it."

6. membawalah: "carrying on [their existence]".

6. beranak berbini: "breed".

7. mosti. Delete the first mosti. "Where there is land, they are sure to be there."

9. kerakah: "crinkled", "gnarled".

10. dimakan * = dimakan.

14. bunga changa: collective noun: "all kinds of flowers".

16. tak rajin lagi. equiv: belum pernah lagi. "never before".

16. béngkong ... béngkong: "and it's fierce too."

23. témpak: "lamed".

27. igat: "capture".

27. didakpan: variant of didopan.

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1-2. kekulu kekilir * slip for kehulu kohilir.

5. bukan bichara: "no joke". "Not an easy task".

12. tak chékap nak ... "too exhausted to" ... tak chékap [= chakap] often has the sense of "unable", "under the weather".

13. kakakanda = kakanda.

23. hamuk = amuk.

24. bongok: "mound"

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4. mengianat: from khianat.

4. Aku ... berchuali: "I make no exceptions."

6. kutip gives the sense of "wholesale".

8. senyang : "simple", "easy".
 9. ngan abbr. dengan.
 13. kekuaatan = kuat.
 22. borderah = darah.
 25. horajak-rajak = ber-ajak2.
 31. N.B. after kutunya, the sudden change to direct speech.

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- 10-11. Kalau ... berperang: "If it were another's power, it would be with him. It's my own power; that is why I am able to do battle."
 18. tak timbul kita: "We got no credit."
 19. dok pun ga: "then at least".
 24. bergelibat: "flash by".
 28. kelipar: "snatch", "grab".
 30. tengkak and tekak are pronounced identically. The resulting word means "neck".

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1. berjebak "ooze forth", "issue forth".
 1. menileh. equiv: meleleh.
 14. pak da, da abbr. mada. pak is pronounced / / in this expression; [usually / /]
 17. mengantikan adek = adek mengantikan.
 29. menasib: "sorrowing".

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8. pasang. equiv: pengan.
 9. Lalulah is often merely used as an "opener" similar to maka.
 13. pékung "throw at". [also pétung.]
 19. ta'ada seorang abuk. idiom: "There was not a soul to be seen."
 28. gi, duduk. i.o. Bali gi, Sag duduk.
 29. lek: abbr. balak. [also balak]
 30. panas barang, idiom: "angry".
 30. réker = "tie together".

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1. tidak gerak2: "without waking him".
 3. alas ... mada2: wayang stock phrase for "jungle".
 3. ta'ada adalah. idiom expressing great intensity. "with immense distress".
 9. perutmu mampus: "your faculties are dead."
 10. The second angkat is unnecessary.
 13-14. terbang ... gi: wayang stock phrase: "Be off!"
 16. selesai: "finished".
 23-24. Ta'ada nak tanggung. # "We are unable to bear [the pain]."
 27. ber-do'mu: "sobbing", "shedding tears".
 27-28. dimana tempat: "everywhere".

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9. tak rak, equiv: tak berdaya. Rak is explained as abbr. of gerak.
 12. habis2 jalan: idiom denoting intensity.
 12. makan is often used for "drink".
 17. ohorung: "gorge".
 19. jernoh nya jernoh: "As for being clear, well it is clear".
 20. kehor2: "slowly". equiv: perlahan2.
 21. temalung: "leaf vessel".
 21. ayer mata = mata ayer. The speaker was thinking of the tears which formed the spring.
 27. Achu lenggak. N.B. achu sometimes has the sense of "commenced" "be about to".

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1. Tidak jauh mana. equiv: tidak berapa jauh.
 6. balok = "turned him over".
 13. ambil. "took [the antidote]".
 13. penawar ... sila: wayang stock phrase for antidote. madu = medang.

14. permintaan * = permintaan.
 16. reblok = blok.
 20. keheparan. The sense here is "affair", and may be due to confusion between besar and basa, from which a form ko-basa-ran * occasionally appears.

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6. khawatir often means "conscious". Here "The first thing I was aware of on waking was that he was holding me."

16. napsu. Here "feelings", "wishes".

19. kena ashek. Note use of kene before ashok (here "sorrowful").

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7. melakan ayer sumpah: "take an oath of loyalty". (by licking SR's arrow).

7. atan is a slip.

- 9-10. nak royat... kalau boleh: "[I hesitate] to say that I can help for fear that I cannot, and vice versa."

14. Lahlah. lah: "go ahead", "do what you are considering doing".

- 19-20. Patek inget panas: "I feel angry".

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5. sekara: abbr. seperkara. 'k' is doubled.

15. ba... sianmu: "only as fine as you" (sarcastic).

16. hudi. v.v. equiv: paduli.

17. pakang hanelan: wayang stock phrase: "great might".

23. handing: "hurl down".

26. lak "continue to take no action".

29. nak semch: "almost identical".

31. 'kan expressing future. Explained as abbr. of akan.

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2. semuter [or semuntai] cloth wrapped around head.

3. kekayangan = dikekayangan.

9. hilang sak "recover the breath". [abbr. sogak]

15. hak semutar. equiv: yang bersemutar.

18. péteh: here "quick-witted".

19. don... panah: "succeeded in catching the arrow".

24. Apa sah. idiom: "what is the point of".

30. anak. read ayah.

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6. perbantuan * = membantu.

11. berschásat = bersiasat.

16. anak tangan = kaki tangan.

23. gotitek... nyamak: "the amount of blood in one mosquito".

25. tosia = sisia.

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10. jawab is unnecessary.

- 25-26. atas patek is unnecessary.

31. salahan = kesalahan.

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6. padang... padang: the first part of a bilangen.

14. N.B. use of Tengku.

17. N.B. use of di with oleh.

30. tak ia pun. may be translated "in fact", "you know".

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3. mesuarat = mesuarat. The speaker often uses the word in the sense of mesuara [= bersuara] "say" "voice an opinion".

10. komongamuni * = keampun.

pak da nak is a slip.

serhan = sultan.

CHAPTER FIFTEENTHE DRAMATIC FORM

This chapter consists of the transcription of two performances of the same piece of story, which is part of section (14) of the Charita Mahraja Wana, the narrative form of which is presented in Chapter XIV. In both plays, Awang Lah performed the main drama and Hamzah the prologue. The first, (A), presented in February 1968, is a full performance. The second, (AB.a) and (AB.b), presented in August 1968, consists of those parts of two consecutive performances which are parallel to (A). Thus the beginning of (AB.a) and the latter part of (AB.b) are omitted.

To facilitate comparison, the transcriptions are presented in two parallel columns. Names of tunes and indications of drum rolls (geduk) are underlined. In brackets are indications of rattles of the instruments (gertak), melodies played on the oboe (serunai) and the dalang's aside remarks. The sign * at the end of a passage indicates that it is sung. The sign @ indicates that the instruments have ceased to play in cases where they are sounded during speech. The further abbreviations of names should be noted:-- D: dalang; S: Sagerima; B: Bali; H: Hamman; FG: Puteri Gwang; FK: Puteri Kacha; PW: Puteri Pandan Wangi.

Brief stage directions for the main drama are included in the notes and distinguished by square brackets. In the case of the prologue, however, where more detailed comment is required, stage directions are dealt with separately. Points of language already commented upon in Chapter XIV are not further noted.

1. TEXT OF THE PROLOGUEALagu BertabuhLagu Maharisi

MKA: Oom ooom sisi yaul maupul prak
si pertidek yaul maupul maupul aul
maupul maupul kenong siam kautor
dokmar ton tian bochar tuani wal
wei. (gertak)

Oom oom perbu perbu platek
platan dokmar dokcha chapitan badi
. pakian somsiiii.

Lagu Perang

MKA: Oom oom sisi .. (as above) ..
wal wei. (gertak)

Oom oom perbu .. (as above) ..
pakian somsiiii.

Lagu PerangLagu HulubalangLagu Seri Rama Keluar:

D: Hilaa...ang royaa...at jika
. beritaa..a nak oh eeh timbuu..ul aaa
aa...aa aa...aa aa...aa aa aaa...aa.
Timbuu..ul nak royaa...at sebuah
negerii seoraaa...ang rajaaa, rajaa
bernamaa..aa Seri Maharajaaa aaaa
Seri Ramaaaa, adeock bernamaaa muda
Laa...aksamanaa...aa aa aa...aa aa
aa...aa aa aaaa...aa.. (serunai) *

GedukGedukLagu HulubalangLagu Sembah:

D: Aaaa ai jika dondaa...ang, ai
dondanglah saing. La...ah saing padaa
aa ng...hamba laa...ah. Saing ramsi
gagak gomitalah saing laa...ah, dari
balai hamba laaa...ah.. (serunai) *

ABLagu BertabuhLagu Maharisi

MKA: Oom ooom sisi .. (as in A) ..

wei. (gertak)

Oom oom perbu .. (as in A) ..

pakian somsiiii.

Lagu Perang

MKA: Oom oom sisi .. (as in A) ..

wal wei. (gertak)

Oom oom perbu .. (as in A) ..

pakian somsiiii.

Lagu PerangLagu HulubalangLagu Seri Rama Keluar:

D: Hilaa...ang .. (as in A) ..
beritaa...a aa aaa timbuu..ul aaaa
aaaa aa...aa aa aaaa...aa.
Timbuu..ul .. (as in A) ..

adeock bernamaaa bujang

Laa...aksamanaa...aa a.. (as in A)
(serunai) *

GedukGedukLagu HulubalangLagu Sembah:

D: Aaaa...aa ai jika dondaa...anglah
saing. laaa...ah ai saing pada
ng...hamba laaa...ah. Ai saing yang
ramailaaa...ah, dari dalam
negeriilaa...ah.. (serunai) *

Alaaaa riuh ramai dondang ah
 gegak gemita dari balai ban baalai..ii ai dengan, segera, saing ramaiii
 oh balailah Jawa...aa. Sekalian aiii gegak gemita laa...ah. Dari
 rakyat yang ramaiii, askar yang sedang dalam negeri hamba yang ramai laa..
 dalam negeri laa...ah. Hadapan balai ah, sekalian rakyat hambaaaa laa...
 hamba laa...ah. * (serunai)

Laa...ah ah jangan leuh lama
 hamba menanti dari balai ban
 balaiii oh balailah Jawa saaaaa.
 • Hamba duduk nak menongok sekalian
 rakyat yang sedang laaah ah dalam
 negeri laa...ah. * (serunai)

Laa apa hukumlah tuan, apakah
 adat? Patok nak mendengar dibalai
 ban balaii lah Jawa laa..ah. Sekalian Jawa laa...ah. Kerana hamba nak
 rakyat duk nanti nak mendengerlah
 sekalian sabda didalamah ah negeriii
 laa...ah. * (serunai)

Alaaa harap koampunlah tuan,
 • beribu ampun. Harap ma'afiah
 tuasan beribu ma'af laa...ah.
 Juallah jauh tanam dalamah tuasan
 ah gantung tinggilaa..ah. * (serunai)

IL: Patok ada duli tuanku.

D: Laaah sekalian rakyat yang
 sedang askar yang ramai. Raja
 meninggallah tuan dalamah negeri laa..
 ah. Nampak raja keluar dibalai,
 • sekalian rakyat monuduk laa...ah. *
 (serunai)

He Adau! Patok sembah paduka
 syahanda harap koampun. @

D: Maka hilang royat, hilang chorita
 Raja Seri Rama keluar diatas balai
 rong, balai bersiban agung, paling
 kiri paling kanan, pandang rakyat
 yang sedang, askar yang ramai didalam
 negeri. Lalu Raja Seri Rama pun

Alaaaa lekaslah saing terdengar
 aiii gegak gemita laa...ah. Dari
 rakyat yang ramaiii, askar yang sedang dalam negeri hamba yang ramai laa..
 dalam negeri laa...ah. Hadapan balai ah, sekalian rakyat hambaaaa laa...
 hamba laa...ah. * (serunai)

Alaaaa ai riuh ramai gegak
 gemita, dari balai ban, baalai
 aaaaa Jawa laa...ah, ah menghadap
 tuasan dari balailah besar yaaa
 antara ramai laa...ah. * (serunai)

Alaaaa jangan leuh lama hamba
 menanti dari balai ban baalai yaaa
 Jawa laa...ah. Kerana hamba nak
 berhidamlah tuasan ah rakyat sekai
 laa...ah. * (serunai)

Alaaaa apa hukumlah tuan, apa
 ng..adat? Patok nak dengarlah
 tuasan ah ini hari laa..ah. Sekalian
 rakyat menanti didalam negorilah
 tuan, dengan waktu 'ni laa...ah. *
 (serunai)

Alaaaa harap koampun beribu
 ng..ampun, harap kema'af beribuuu
 ma'af, jual jauh, tanam dalam,
 gantung tinggi laa...ah sekalian
 rakyat laa...ah. * (serunai)

D: Maka hilang royat, hilang chorita,
 Raja Seri Rama keluar atas balai
 rong, balai bersiban agung, paling
 kiri paling kanan, tarok sonyum
 serjan manis mas muda baru disepuh,
 tuasa baru digilap. Maka Raja

tarek senyum serjan manis, mas muda baru disepuh, tuase akan baru digilap. Maka nak berarak tutur murai berkhabar nak tanya abang Mah Perbu Anam siapa ada siapa ta'ada didalam negeri.

SR: Ya ooh abang Mah Perbu Anam, abang. Abang Mah Perbu Anam. (gertak)

MBS: Patok ada duli tuanku. Harap kemengampun barang limpah2 kali ampun, jual jauh, tanam dalam, gantung tinggi, patok tak meninggalkanlah kobawah duli tuanku.
SR: Aya nyata abang Mah Perbu Anam.
MBS: Tuanku keluar pagi hari gelap liman2 peluh palar tajung menajung ini tuanku, siap bermakai ali menati mas dokoh isi leher, alat takhta kerajaan tuanku. Tuanku nak berangkat diteluk mana, atawa tuanku nak berjalan segenap kaki gunung manalah duli tuanku?

SR: Oh begitu abang der?

MBS: Tuanku patok.

SR: Hamba keluar siap bermakai ali menati dengan mas dokoh isi leher, alat takhta kerajaan ini abang Mah Perbu Anam, dengan kerana sebab hamba nak solia rakyat sekai didalam negeri tanda hamba berkerajaan didalam negeri, abang Mah Perbu Anam.

MBS: Eh he ho! Nyata duli (gertak) tuanku.

SR: Bukan kata hamba nak berangkat segenap teluk panchur wilis mana, tidak, abang Mah Perbu Anam.

MBS: Duli tuanku patok.

SR: Sekalian rakyat didalam negeri,

Seri Rama nak arek tutur murai berkhabar nak tanya abang Mah Perbu Anam siapa ada, siapa ta'ada didalam negeri. Kalau begitu,

SR: Ya ooh abang Mah Perbu Anam. Abang Mah Perbu Anam, abang. (gertak)

MBS: Ai patok adalah duli tuanku. Harap kemengampun barang limpah2 kali ampun, jual jauh, tanam dalam, gantung tinggi. Patok tak meninggalkanlah kobawah duli tuanku.
SR: Ai nyatalah abang Mah Perbu Anam.
MBS: Tuanku keluar pada masa ini hari, duli tuanku, siap bermakai ali menati mas dokoh isi leher, alat takhta kerajaan, duli tuanku, nak berangkat teluk mana atawa tuanku nak terkai segenap yang namakan kaki gunung, tasok merabang mana, duli tuanku?

SR: Oh begitu abang ner?

MBS: Tuanku patok.

SR: Hamba keluar ni, bukan kata hamba nak terkai segenap tasok merabang daerah kaki gunung mana, tidak, abang Mah Perbu Anam. Dengan kerana sebab hamba keluar nak solia rakyat yang didalam negeri, askar yang ramai dari dalam perentahan kita, abang Mah Perbu Anam.

MBS: Ah he hei! Begitu tuanku der? (gertak)

SR: Benar sekali @ abang Mah Perbu Anam. Siapa ada, siapa ta'ada didalam negeri, hamba nak tahu pada masa ini hari, abang Mah Perbu Anam.

siapa ada siapa ta'ada abang Mah Perbu Anam? Pak da Sagariva, adek Mahraja Bali ada atau tidak, abang Mah Perbu Anam?

S: Eh he-hei! (gertak) Patek ada duli tuanku. @

SR: Anila Anggada?

PA: Patek ada! (gertak)

A: Patek ada duli tuanku!

SR: Anakku Mahraja Hanuman @ Kore Puteh, Hulubalang Bisanu, orang didalam pemerintahan negeri.

H: Tabek! (gertak) Patek ada! Tak meninggalkan duli tuanku.

SR: Ah, @ dah kesomua ta'ada siapa meninggalkan didalam negeri, abang Mah Perbu Anam.

MBS: Tuanku patek.

SR: Dah begitu ga', nanti dengerlah hamba nek khabar jalan sepatah diatas diri abang dihadapan hamba dari sini.

MBS: Hektu 'ni silakan (gertak) kebawah duli tuanku. @

Lagu Berkhabar

SR: Hamba abang pada ng..abang. Nanti denger abang, hamba nak khabar. *

MBS: Sila tuanku.

SR: Khabar sepatah abaaaanglaaah berita hamba laaa...ah. * (serunai)

Aaaaa ya ng..abang, denger biar baik khabar yaaca hambalah ng..abang laaa...ah ya abang. Khabar yang sepatahlah abang aaaa dalam negeri laaaaa...ah. * (serunai)

Aaaa ya abang, jaga baiklah abang dalam negeriiiiila...ah ya abang. Hamba takut ada bota kaum Mahraja Wana laaa...ah. * (serunai)

MBS: Ah begitu duli tuanku der?

SR: Benar abang Mah Perbu Anam.

MBS: Hamba tua pikir sekalian pejawatan didalam pemerintahan negeri tiga puluh dua, duli tuanku. Apakala tuanku berangkat pagi diatas balai bersiban agung dari sini tuanku, rakyat yang saking turut, patek binbal bersama pagilah duli tuanku, Tuanku keluar petang, rakyat yang saking turut, patek binbal bersama petang juga duli tuanku. Ta'ada siapa meninggailah kebawah duli (gertak) tuanku.

SR: Oh begitu abang der?

MBS: Tuanku patek.

SR: Kalau betul begitu abang Mah Perbu Anam, nanti dengerlah hamba nak khabar jalan sepatah atas diri abang dihadapan hamba daripada sini.

MBS: Hektu 'ni silakan duli tuanku.

Lagu Berkhabar

SR: Hamba abang padaa ngaa...hamba laa...ah ya abang. *

MBS: Ah sila tuanku.

SR: Nanti denger abang, hamba nek khabar laaah sepatah abang laaa...ah. * (serunai)

MBS: Ah sila tuanku.

SR: Abang laa...ah ya abang. Denger biar baik, oham biar molek khabaran haaamba laa...ah ya abang. * (serunai)

MBS: Tuanku patek.

SR: Jaga masing2 rakyat lah abaaang yang ramai laaa...ah. * (serunai)

Abang laa...ah ya abang, hamba takut ada kaum bota Mahraja Wana

SR: Itu saja abang Mah Perbu Anam hamba khabar atas diri abang daripada sini.

MBS: Ai nyata tuanku. Jahat ta'ada, menambah baik ada. Patek sudah paham belaka bagaimana tuanku khabar diatas diri patek,

SR: Ah benarlah begitu abang Mah Perbu Anam. Dah begitu ga', masing2 masuk bilek dan masing2 masuk istana.

MBS: Haktu 'ni silakan duli tuanku.

Lagu Seri Rama Masuk Istana

SR: Arak tiba dari dalam istana ya abang, ya abang ooh, dalam istana, masing bilek, masing istana, ya abang oooo...oh. * (serunai)

Lagu Tukar Dalang

laa...ah ya abang. Hamba takut masuk didalam negeri li hamba sekalian yang banyak laa...ah. * (serunai)

SR: Ah banyak 'tu saja abang Mah Perbu Anam hamba khabar atas diri abang dari sini.

MBS: Ah nyata duli tuanku. Mana tuanku khabar diatas diri patek patek sudah paham belaka perkataan kebawah duli tuanku dari sini.

SR: Ah benarlah begitu ga' abang Mah Perbu Anam. Dah, kalau begitu ga' masing2 masuk bilek dan masing2 masuk istana abang Mah Perbu Anam.

MBS: Haktu 'ni silakan kebawah duli tuanku.

Lagu Seri Rama Masuk Istana

SR: Masuklah ng..abang anjung dalam istana yaaa lah ng..abang dalam istana abang ooo...oh. Masing bilek abang, masing istana. Masuk bilek lah abang ooh, masing istana ya lah abang ooo...oh. * (serunai)

Lagu Tukar Dalang

2. TEXT. [Main Drama.]A.

(The previous night's performance concluded with the gardeners informing Bali of the buffalo's attack.)

Lagu Tulak Dalang.AB.a.

(Sag. has just been informed of the attack by the gardeners.)

D: Maka hilang royot hilang cehrita orang dalam negeri Solurah Tanah Jawa, memecah cehrita wayang hikayat jitra dibangsai Membarun Dewa. Siapa yang punya beruchap cehrita wayang? Anak okuchu Sizat Okokrawati telah memecah cehrita wayang baru jitra dibangsai Membarun Dewa. Maka hilang royot orang didalam Tanah Jawa ber-uchap2kan cehrita pada masa ini. Maka timbul royot Sori Rama pun duk berjalan, siang menjadi malam, malam menjadi siang; siang tak kata, malam tidak kata. Dengan kerana dia nak masuk dari dalam negeri Pulau Langkapuri 'ni ga' balas-manaloh jalan2an berhadapan, (gertak) adok dia Tuan Puteri Siti Dewi.

Lagu Berkhabar.

SR: Yaaa adok, pada nga.. abang laaa.. Adok, bagaimanalah adok kitana nak kira? Hari mana nak sampaiiii, bulan mana, adok wooo aaaa..ah. (sorunai) Adok wooo, jauh lagi adok, nak sampai masuk dalam negeri Pulau Langkapuri. "

L: Ia, jauh lagi kanda.

SR: Iaaa adok pada abang. "

L: Ia betul kanda.

SR: Macham mana nak pikiiiiz, ah macham mana nak gemak aaaaah. "

L: TuanKu.

SR: Kita nak masuk didalam Pulau Langkapuri tiga beranak sajalah adok.

L: Ia hak 'tu nak buat guana lagi kanda.

SR: Adok wooo.., kita berjalan pulalah nga.. adok, tiga beranak."

L: TuanKu.

SR: Iaaa.. adok. "

L: Ia!

SR: Dimana nak jatuh? "

L: Ia betul kekanda.

SR: Ta'ada arahlah adok untung kita takdir kita laaa..* (sorunai)

L: Ah hak 'tu ga' ta'ada arah nak katulah kanda. Kelainkan ga' kita berjalan, kalau untung baik dan jahat.

SR: Ayaaa lah nga.. adok. " Ah maka kita 'ni ga' adok, ransing tak kotanggung, makan tidak, berjalan dalam hutan tiga beranak 'ni

ga', bilalah kita nak boleh jatuh didalam
negeri Pulau Langkapuri, nak boleh kenal kak
wan tuan hamba, Tuan Putori Siti Dewi 'ni ga'
bukan? mudahlah anak. Bonda tuan hamba 'tu ga'
balas-mana kodudukan tak boleh tahu. Adakah
ta'ada nak kata tak boleh tahu.

H: Eh-eh-eh!! (gertak) Apa boleh buat?

Kodudukan jangan susah, @ kita berjelan pergi!

D: Maka Seri Rama pun berjelanlah tiga2 beranak
keluar hutan, torbit padang, nak tuju didalam
negeri Pulau Langkapuri.

Lagu Berjelan:

SR: Belang jalan, belang2 berpikir. Belang
jalan adok, kita berpikir. Arak tiba lah adok."

L: Tuanah patok.

SR: Sogonap hutan padang nonooo. Maken tidak
anak, tiduur pun tidak."

H: Ia!

SR: Nak boleh kobondamu balok dalam negeri,
dalam negeri ooh.. (sewunai).

D: Maka orang tiga beranak berjelan keluar
hutan torbit padang, pintas ohorang, tak boleh
depat masuk didalam negeri lagi, nak langkah
laut pulau yang nama didalam negeri Mahraja
Wana. Maka hilang royat cerita orang dari
dalam alas belukar yang muda2, yang tiga
beranak.

Timbul royat Raja Bali nak keluar atas
balai bersiben agung, sudah ada dengar
cerita kata satu kerbau masuk gi duk
mengamuk dari dalam kebun, habis piasang tobu
dan lagi habis deripada tolung kaohang kotola.
Ha ohap!

Lagu Bilubalang.

D: Hei! Adekku Raja Sekaba.

S: Kakakku Raja Bali.

D: Baik, abang dengar kata didalam kebun kita
habis ohonohala gorobang bahana, habis
tanaman buah ketuah sekalian dari dalam

D: Maka sudah balok apakala
yang nama orang jaga kebun,
maka Sagarwa dia duduk dari
pintu kota. Maka dia terus
masuk didalam kota nak gi
menghadap yang nama abang
dia Raja Bali atas balai
bersiben agung. Ha ohap!

Lagu Bilubalang.

S: Patok sambah kakakandaku
saudara.

D: Baik adekku Sagarwa.

kobun, katanya masuk mengamuk dari korban. Korban mari dimana? Eh?! (gertak)

S: Patok nak kata.. @ Patok pun nak kata tidak kena duli tuanku. Dengan kerana kata orang jaga kobun, ada masuk mari duk mengamuk, bongsong bukan? yang so-barang? lagi.

B: Baik. Adindaku, adok panggilah, tengok kobun nun, dengan anak Anggada, Polola Anggada dengan Anila. Pergi igat. Kita perokop orang yang melepas korban masuk didalam negeri kita, habis jahanam kobun knohang kotola. Kita perokop, barangbila kalau korban hutan, ta'ada kita boleh dapat kesudahan bagaimana jalan?an. Barangbila kalau korban piera?an orang, mosti kita perukul tengok kolih tuan dia duduk lak korban yang sobegitu, kita igat, kita dora masuk penjara atawa hukuman bagaimana didalam perontahan.

S: Molok! Molok abang! (gertak)

B: Maka yang nama @ Sagari- yang nama Raja Sekoba 'tu, sudah dia dengar hukuman daripada abang dia Raja Bali, S: Baik, anak Anggada, kita berjalan selalu, kita gi tengok dikobun.

PA/A: Sila pak da. (gertak)

S: Tuanitu patok.

B: Gumana aku tengok adokku nampak susah sangat?

S: Harap koampun duli tuanku. Patok duduk dipintu kota, duk main? dari pintu kota. Adalah orang jaga kobun dua orang, dulu kodian dulu kodian, lari dari dalam kobun bunga banjaran sari, lari masuk dipintu kota.

B: Apa sebab?

S: Dengan sebab dia kata, dia masuk pergi didalam kobun, habis jahanam sekalian tanam?an, jagung jolai kotola habis jahanam. Barangbila pada masanya dia kata dia turut masuk pergi, dia ada satu korban seekor duduk makan, duduk mengamuk, bongsong tak berketahuan-tah. Lalu dia gi hambat, nye zembas, dia lari tak berketahuan, masuk mari dihadapan patok. Patok tanya apa sebab. Dia kata, "Patok lari kokorban didalam kobun". Dia kata, hak 'ni, dia kata, kalau ba kodorat dia, dia tidak berani, minta ampun. Lalu patok kata, "Jangan susah". Dia tak berani, memblar kami masuk gi menghadap abang bagaimana hukuman.

B: Ada satu korban masuk khianat kobun kita dor?

S: Duli tuanku patok.

B: Baik adok, kena kita panggil anakku Anila, anakku Anggada, biar dia pergi igat. Siapa yang diboleh duduk lak pajang korban duduk mengamuk sogonap kobun bunga banjaran sari.

S: Harap koampun patok, hak 'tu ga', mana vitah duli tuanku.

B: Ya anakku Anggada! (gertak) Anakku Anila! Lokas! Mari dua? saudara. @ Ayah nak suruh nik torikal masuk dalam kobun bunga banjaran sari.

Di Mana anak denger bunyi ayah panggil, ah serta luncur masuk selalu hoi!

Isu Perang.

PA/A: Bagaimana ayahanda borong titeh?

B: Baik anakku Anggada, dua borong masuk pergi dalam kebun, kata ada satu korbau seekor, besar sangat, duduk mengemut didalam kebun bunga banjaran sari, habis jahanam habis, jagung jelai, kotola, kechong, habis jahanam habis. Bongsong bukan se-borang2, nye hambet orang jaga kebun 'tu nye romban, lari tak berketahuan-tah. Pergi igat ambil, kita porokan korbau 'tu mari diwana, dimana tuen dianya.

• Di Mana
berjalanlah @
orang tiga
borong, tuju
dari kebun
tempat korbau
yang nama duduk
mengemut. Ha
chop!

PA: Baik, jangan susah bimbang walang hati lagi. Adok!

A: Kalsaku.

PA: Gi, kita jomba dalam kebun.

A: Sila kalsakanda.

B: Ah maka Anila dengan Anggada tuju dalam kebun nak pergi igat satu korbau seekor. Ha chop!

Isu Hulubalang.

Isu Hulubalang. PA: Ai! Korbau besar sangat adok! Bukan se-borang2 lagi, mata morah sangat adindaku.

• S: Anak!

PA/A: Ia pak da? A: Ia! Ah kita igat, jangan susah bimbang walang hati.

S: Eh! Bosarnya AA: Ei! Manusia!

korbau, bukan PA/A: Ia?

se-borang2 lagi. AA: Dimana mu nak pergi? Kemana mu nak datang?

anak. Kalau PA: Aku mari, aku dengar khabaran, kata ada satu korbau duk

balas 'ni ga', mengemut didalam kebun bapak aku disini. Aku mari nak igat padan patutlah korbau duduk mengemut dalam kebun.

orang jaga kebun AA: Ah! Iu mari nak igat aku?

tak chakap PA/A: Ia!

• lompat pun. AA: Aku korbau Anak Amuk orang kolur.

PA/A: Eh?

AA: Aku Korbau Hamuk.

PA: Korbau Hamuk?!

AA: Ia!

PA: Baik, guana mu mari duk khianat dalam kebun?

AA: Eoi! Aku tak gonap porangan bapak aku. Biroyat oleh cerita seborang laut, apakala yang nama sekalian hantu pusu, sekalian yang nama hantu digunung, jombalang bukit, dia royat, dia kata, "Kalau mu tak chakap porangan bapak-

mu", dia kata, negeri Mahraja Bali. Mana negeri Raja Bali?

PA: Ah begitu?!

AA: Ie.

PA: Ini negeri Raja Bali.

D: Maka anak

AA: Ah begitu dor?

sapi seekur,

PA: Ia!

barangbila dia
menjadikan Anak

AA: Sebab yang aku masuk dalam kebun, aku lapar. Aku makan, aku jijak, aku hirik, aku lapar bukan se-barang2, aku nak berjumpa dengan Raja Bali.

Amuk,

barangbila dia

PA: Ah begitu. Baiklah, mu jangan berjumpa dengan bapak aku. Raja Bali, Raja Bali 'tu bapak aku. Inilah aku anak dia, dinamakan Anggada, dua beradik Anila. Kalau mu nak perang, mu tak genap porangan bapaku ge', mu tak usah sampai kebapak akulah. Biar dengan aku dulu.

mengamuk dari

AA: Ah begitu dor?

segonap kebun

PA: Ia! (gertak) Boloh kechop masa, @ boloh mu tahu mesan padas.

segonap yang

namakan gunung

D: Maka Anak Amuk ta'ada 'chaya, lunggar tempuh selalu heii!

dia kelih
nampak manusia

tiga duk pintas

dia, ah lunggar

tempuh selalu

Lagu Perang.

Lagu Perang.

PA/A: Bukan2

PA: Paden dia kata dia tak genap porangan bapak dia pun.

mudah pak da.

Kuat sungguh. Ini Korban Hamuk seekur, sian aku 'ni

Ini satu korban

terhending sedopa dua dopa. Eh, aku Anggada bukan se-barang2 lagi, anak Raja Bali, ta'adalah lain pada diri aku. Eh panas daripada satu Anak Amuk.

seekur, oesh!

D: Maka hundur sekali dua tindoh masuk pula heii!

Lompat nak igat

tak dapat.

Lagu Perang.

Gegah kuasa

PA: Ya adokku Anila.

alang kopalang

A: Kalsakku Anggada.

hujung tanduk.

PA: Bukan se-barang2 adindoku. Manolannya korban Anak Amuk seekur. Abang naik lompat atas belakang, nak igat, nak ambil, tak boleh adinda. Kalau ba kedoret kita nak igat, mesti tak boleh.

Bukan2

A: Hoi! (gertak) Hak ini bogini kakak @. Rundur abang biar adinda pula.

se-barang2

lagi. Kalau

basa lain2 pada

patok, padan

hilang padan

jiwa dah.

PA: Ingat2 adok. Lama kan, lama kena, kalau tidak den kita pelepas hujung tanduk dia, ah hilang jiwa, hilang masa.

S: Eesh! Pak da

tongok pun tak
mudah nik. Ini
kerbau
nampaknya
mengamuk betul.

PA/A: Patok
borosa gerun.
Ini nak igat
tak boleh

tuanku.
Keehuali
hukamen
ayahanda, atawa
tikam atawa
katok, itu
padanlah. Tidak,
kaleu ba nak
igat, tak dapat
tuanku.

D: Maka Anila lunggar masuk pula oi!

Isau Porang.

A: Tak boleh kakaikandaku saudara. Kalau ba kita perang,
kaleu ba nak igat, tak boleh. Molainkan kita balok, kita
gi sambah koayah hal pekerjaan perangan kerbau ini.

Keehuali ambil keris, ambil pedang, kita tikam, barulah
hilang jiwa. Kalau ba nak igat, mesti tak boleh.

D: Ah maka berjalan balok solalu, ha chap!

Isau Hulubelana.

D: Ah! Apa khabar anakku?

PA: Harap keampun ayahanda. Patok bekorja koayah, tidak
sangka yang sabagini. Eh kuat ayahanda! Orang kelur Anak
Amuk. Dia kata dia tak gonap perangan bapak dia. Dia
jemerang laut, mari disatu gua, dia kata. Dia ada royat
oleh sekalian ibu pusu, sekalian kayu kayan daripada
hantu setan. Dia kata dia tak gonap perangan bapak, lalu
sekalian hantu pusu kata, "Ah mu jemerang laut, mu tuju
dalam negeri Pakien, negeri Mahraja Bali. Disitulah, baru
mu cukup perangan bapaku. Kalau lain orang tak boleh
tahan. Sekalian batu, sekalian bukit2 habis runtuh
jahanam habis".

D: Ambuh mak!

PA: Jadi orang royat, dia tak gonap perangan, lalulah dia
turut chari didalam titis kita disini. Harap keampun duli
tuanku. Patok kaleu ba kedorat patok igat, ayahanda,
mesti tak boleh, 'ehuali chabut keris atawa pedang,
itulah baru nampaknya dapat, atawa mati tak mati pun
situlah ayahanda.

B: Baik adok, ah baik anakku, jangan nak bunuh dia. Kita
igat, kita igat dia boleh.

PA/A: Harap keampun tuanku. Patok dengan dua beradok tak
boleh tahan ayahanda, tak padan.

B: Adok Sageriwa.

S: Duli tuanku patok.

B: Adok gi igat pula adok.

S: Aish! Abang! Anak Anila dengan Anggada lagi nak igat
tak 'leh. Kono choma patok gi pun, serupa ia juga.

B: Sageriwa ini ga' basa penakut yang so-omor2. Kalau
orang suruh, jadi seagitulah. Choba ga' achi gi igat.

S: Hundur anak, biar pak da merasai sendiri.

PA/A: Ingat? pak da, kalau sémbar hujung tanduk dia, ah sudah.

D: Maka hunggar masuk pula Sag- yang namakan Raja Sokoba. Hoi!

Lagu Perang.

S: Hoi! Kerbau!

AA: Ia?!

S: Kohor dulu! Pasa! mu nak perang ta'apa. Aku nak usul berusul dulu.

AA: Baik! (gertak) Macam mana nak usul?!!

S: Dengan korana mu masuk dari dalam negeri Pakian, negeri Mahraja Bali, kakak aku. Yang mu duk mongamuk begini balas-mana? Aku nak tanya mu dulu.

AA: Dengan korana aku mengamuk ini, aku tak gonap perangan bapak aku. Aku tak gonap perangan bapak aku. Alulah dinamakan Anak Amuk.

S: Ambooi! (gertak) Anak Amuk!

AA: Aku Anak Amuk. Aku dengar khabar, katanya ibu pusu, dia kata, kalau nak gonap perangan aku, lain pada Raja Bali. Mana Raja Bali?

S: Ha bolum lagi. Aku Raja Sokoba, adok pada Raja Bali. Inilah pergentiannya.

Kalau mu tak tahan, bolok mari, biar aku gi sendiri pula. Kita jangan bunuh dia. Kita igat ambil hidup 'gitu.

S: Ah baik. Ah, hak 'ni ga', kata kepatok gorun tidak juga. Molainkan monti tak 'leh juga.

D: Maka berjalan Segariwa pula. Ha ohap!

Lagu Hulubalang.

PA/A: Ah 'tu jala pak da. Ingat? pak da.

D: Ah barangbila Anak Amuk kolih pula, dulu balok dua, kemudian mari pula tiga. Maka mongholor selalu shawatnya, duk ronung kolih dari hadapan nak dengar cherita dari hadapan daripada masa orang yang ketiga orang.

AA: Ini siapa dia? Enikah Raja Bali?

S: Ah tidak. Kami bukan Raja Bali.

AA: Siapa dia 'ni?

S: Kami Segariwa, adok Raja Bali.

AA: Baik, mu mari apa kohondak?

S: Dengan korana titah oleh Raja Bali, suruh mari igat mu.

AA: Ah, mu tak usah igat cikulah.

Tak boleh! Dengan korana tak padan,

semua2 tak padan, lain pada Raja

Bali, aku nak dengar- aku dengar

kata Raja Bali ini, kata orang

bijak sangat dia. Aku nak sudi

perangan aku dengan Raja Bali.

S: Ai keohap raso dengan aku dulu.

Aku dititah Raja Bali, hukuman

suruh mari igat mu.

D: Ha, maka Anak Amuk dengar bunyi

orang suruh igat, hunggar tompuh

selalu oi!

AA: Baik, siapa2 sekali pun, kalau masuk mari hadapan aku, ha!
permansuhlah chorita aku pada masa sekarang la ini.

S: Aku nak igat mu, hukuman Raja Bali suruh igat mu.

D: Ha! Maka hunggar tempuh selalu hei!

Lagu Perang.

S: Tak boleh tahan anak, kuat! Ini Anak Amuk kuat benar. Dia tak genap perangan bapak dia, dia ada bersabil dengan bapak dia. Ini korbau mabuk darah dah. Macam mana anak? Kalau ba kederat kita tiga beranak, tak padan nik.

PA/A: Eh pikir patok tak padan. 'Chueli ga' bawa pedang kelewang, tombak jojabu barulah boleh kita buat kerja.

S: Baik kita belok gi masuk menghadap ayah tuan hamba. Ayah tuan hembalah yang punya kerja. Dia tahu dah, dia kata dia nak ohari perangan dia dengan Raja Bali, bapak nik.

PA/A: Kolek.

D: Ha, maka berjalan masuk kota, ha ohap!

Lagu Kulubalang.

B: Apa khabar adek?

S: Harap koampun kakak.

B: Baiklah, adindaku masuk tiga beranak dikebun, ada tidak adek?

S: Ada betul kanda.

B: Baik, balas-mana, adek igat?

S: Tak boleh tahan, tak boleh tahan kanda. Digolaren Anak Amuk. Dia kata "Akulah Anak Amuk". Dia langkah laut dipulan daripada sa- tempat sapi yang banyak. Dia mari nak ohari perangan Raja Bali. Kata ibu pusu dia kata "Perangmu- peranganmu ga' Anak Amuk,

Lagu Perang.

B: Balas-mana adek Sageriwa? Balas-mana layakkan?

S: Betul rebalas 'tu, haki yang patok sembah. Dengan korana kalau ba kederat igat, tak boleh tahan. Patok igat tak dapat kanda, nya rombas patok jatuh sedapa dua dapa, sorolung dua relung. Macam mana duli tuonku nak boleh igat? Pikiran patok ga', tak boleh duli tuonku, melainkan abang gi igat sendirilah.

B: Eh kuasa benar adek dor?

S: Bukan2 se-barang2 lagi kakakku

Kalau mu nak beri puas hati pada
mu bunuh un- porangan bapakmu ga',
lain pada Raja Bali". Lalu dia
jomerang laut Pulau Gunung Sapi itu,
dia mari nak chari kakakandaku Raja
Bali. Jadi kota ibu pusunya: lain
pada kakakku Raja Bali, "barulah
puas hati poranganmu".

B: Ambuh mak! (gortek) Begitu 'mua! @

- S: Tuanmu petek. Kalau ba kodorat
petek igat dengan anak, lompat naik
atas bolakang, nak pegang tak dapat.
Kakakandaku saudara, 'ohual! ga'
dengan koris atawa pedang, kita
panohung, barulah dapat. Tidak, tak
boleh.

B: Baik, biar abang gi sendiri.

S: Holoklah begitu ga'.

B: Maka Raja Bali dengar begitu kata

- Anak Amuk mari nak chari porangan
dia, maka dia pun ingat panas,
melompat turun atas balai, arak nak
tiba daripada kobun, nak gi tongok
Anak Amuk. Ha chap!

Lagu Hulubalang.

AA: Ini siapa?

B: Mulah nama Raja Bali.

AA: Ah Raja Bali?

B: Ia, ha keluar dimana?

- AA: Aku keluar, langkah laut Pulau
Sapi disana, aku jomerang laut, aku
chari negori Pakian, negori Maharaja
Bali.

B: Baik, mu chari negeri aku. Apa mu
kehondak?

AA: Aku kehondak, dengan korana aku
tak gonap porangan bapak aku.

B: Ha berporang 'ngan bapakmu?

AA: Aku porang 'ngan bapak aku.

beraudara. Sian petek tiga beranak:
tak boleh igat. Holainkan abang gi
kechay rasa sendirilah. Dia kata
dia mari chari Raja Bali, khabaran
kuasa sangat. Jadi dia nak berjumpa
dengan abang disini.

B: Ah dia nak berjumpa dengan abang.

Esh! Baik. (gortek)

B: Maka Raja Bali dengar begitu, ha
serta @ dia pun berjalan terbit
selalu. Ha chap!

Lagu Hulubalang.

AA: Ini siapa dia?

B: Aku Raja Bali.

AA: Ah, berjumpa kita dua Raja Bali.
Dengan korana aku turun laut, keluar
daripada Gua Maha Liku, gua pusu
yang namakan Gua Tiga, dengan korana
aku jomerang laut, aku nak masuk
berjumpa dengan mu, negeri Pakian.

B: Baik, mu 'ni digelaran Anak Amuk
der?

AA: Aku Anak Amuk.

B: Yang boleh mu nak berjumpa dengan
aku, apa sebab?

AA: Dengan korana aku tak gonap

D: Barangbila mu tak genap mu bunuh bapakmu loluleh mu ehari aku disini.
 AA: Aku ehari mu. Sogonap umbi kayu, banir, bukit, batu, aku rembas semua. Sekalian jembalang2, dia royat jadi ta'adalah orang yang loboh, lain pada mu. Aku nak beri puas hati porongan aku. Isly ibu pusu bawa aku mari langkah laut, sinilah aku berjumpa dengan mu.

D: Baiklah. Eh Anak Amuk! (gertak)
 Kalau mu nak tahu @ kobosaran aku ga' bolohlah. Mu mari khianat kobun aku, dengan korana mu tak genap porongan bapakmu?

AA: Betul sebogitu.

D: Baiklah bogitu ga'.

D: Maka yang nama Raja Bali pun ingat panas dari dalam hati.

D: Baiklah mu jaga Anak Amuk.

AA: Ha sekohandak hati.

D: Ah maka Raja Bali pun ingat panas, ha sorta nak lompat naik selalu hai!

Lagu Perang.

D: Adoh! Bukan so-barang2 lagi. Aku perang 'ngan Mahraja Hana, tidak berasa sebalas 'ni. Asbuh! Anak Amuk ini bogitu benar nah! Aku angkat seperti angkat bukit, seperti angkat banir. Ai ka, jaman ada anak Hanuman aku gotok, baru sedap. 'Ni ta'ada arah, Hanuman dia keluar didalam negeri Pakian. Dia gi ehari ayahanda dia, bapak dia Seri Rama. Kalau bogitu, aku berperang 'ni, aku pikir kalau lagu bolos 'ni, oh balas-mana aku nak buat. Tak mati deh Anak Amuk 'ni, kalau lagu bolos 'ni.

D: Maka panas Raja Bali bukan

porongan bapak aku. Jadi semua2 mangaku keaku semua lain pada mu. Khabaran kata termashhur dalam negeri Pakian. Lalu ma- aku mari jemerang laut, anak anai mari tunjuk dalam negeri Mahraja Bali.

D: Baiklah, akulah Raja Bali, boloh mu nak tahu porongan besar, kochil, mu nak tahu bijak lekana, akulah.

AA: Ha! Baik Raja Bali. Pada masa sekarang la 'ni, disiniilah tempat kita kotahui Anak Amuk dengan Raja Bali.

D: Maka Anak Amuk dongar bogitu, huggar masuk tempuh selalu oi!

Lagu Perang.

D: Patau patut anak aku tak tahan, terhundur, adok aku Segerawa tak tahan, terhundur, semua. Sian aku 'ni nak igat tak boloh. Whikuasa sungguh Anak Amuk 'ni. Porongan dia 'ni oh tak mudah, Sian aku 'ni terhundur sedopa dua depa, serelung dua relung. Bijak sungguh! Eh kerbau 'ni kerbau apa yang kolobohan yang sebegini? Aku ingat aku bordarah putoh, orang keluar Raja Bali, anak Raja Deva Sinar Matahari, bapak aku. Ta'ada nak ta'ada banding pada aku, bersalahan aku bulu aku bertampung bali. Darah aku tidak macham darah yang ramai2 sekalian

se-barang2 lagi.

B: Heah! Aku orang gagah, anak Raja Bawa Sinar Matahari. Baik, aku nak masuk, biar aku nak pulas daripada yang nama Anak Amuk seekur. Hoi!

Lagu Perang.

B: Dukan2 mudah adok. Anak Amuk seekur, chopat abang tak bertompok hujung tanduk pun bukan se-barang2. Lagi nak igat nak pulas, tak boleh adok, nak jiljak, nak igat dia tak dapat.

S: Dah balas-mana nampak kanda?

PA/A: Balas-mana nampak ayah?

B: Heheh hak ini bogini. Adok Raja Sekoba, anakku Polola Anggada atau Anila.

PA/A: Ada sini ayahanda.

B: Ayah nak ajak gi perang dalam gua. Barangbila kalau basalah berporang disini, kalau basa tak tahan abang, adok, habis dalam negeri kita sekalian rakyat kita. Adok nak duduk tak boleh, anak pun hilang masa juga, nya duduk mengomak diAnak Amuk, dia tak genap porangan bapak dia. Baik. Abang nak ajak dia gi perang dalam Gua Singa Maling. Kalau basalah mati abang sekali pun, adok, dia nak keluar tak boleh. Adok tiga beranak kena gi jaga pintu gua. S: Baik. (gortak)

PA/A: Balas-mana? @ Balas-mana ayahanda?

B: Gi nanti jaga pintu gua, dengan batu. Kalau basa keluar darah putih, darah abang. Kalau darah merah, darah.. (gortak) yang nama Korban Hamuk. @ Kalau darah putih, adok,

manusia, tidak sama sekali.

Datang2 aku perang dengan Anak Amuk seekur tak boleh tahan.

B: Heheh panas Raja Bali masuk pula yang kedua hoi!

Lagu Perang.

S: Balas-mana kanda?

B: Eh bukan mudah, bukan bichara adokku Sagariva, anak aku Anggada Anila.

S: Tuaniku.

PA/A: Tuaniku patok.

A: Dah balas-mana pikisan paduka ayahanda?

B: Heheh 'ni bogini orang, adok Mahraja Sagariva.

S: Tuaniku patok.

B: Aku ini, porangan dengan Anak Amuk 'ni, duk nampaknya, kalau sungguh yang sobalas 'tu, kuasa sungguh dia. Barangkali abang 'ni nak mampus cerita dengan Anak Amuk pun, abang nak kata tak boleh dah.

Melainkan abang nak gi buat kira dengan dia, abang nak masuk berporang didalam Gua Maha- yang nama didalam Gua Singa Maling. Adok kena nanti jaga, adok nanti jaga diluar dipintu gua. Abang nak berjanji koadok, kalau basalah tidak berporang dalam gua, adok, kalau abang mati dalam negeri Pakian, adok nak duduk didalam negeri tak boleh, sekalian p- daripada yang nama porompuan Juan, sekalianlah yang nama anak bini semua2, sekalian anak beranak chuchu chichit dalam negeri Pakian tak boleh nak duduk, nya mengomak dikerbau Anak Amuk seekur. S: Dah balas-mana?

adok tutup solalu pintu gua 'tu,
mati dia pun mati juga dengan
abang, sama2 dalam gua. Kalau
darah merah, adok, tak usah
susahlah, tentu dah darah korban;
darah putih, darah abang. Adok
ingat begitu. Abang nak pergi, nak
ajak dia gi perang dalam gua.

S: Kolek begitu.

B: Ai! Nanti nanti tiga beranak
'tu.

A: Tidak apa ayahanda.

PA: Ta'apa ayahanda.

D: Maka dia pun dijemba masuk dari
hadapan Anak Anuk pula. Ia chop!

Isa Inubalang.

B: Hoi Anak Anuk!

AA: Ia? Balas-mana Raja Bali?

Balas-mana? Kalau ba sian 'ni, aku
tak cukup perangan bapak aku.

B: Ah ba ni! Tak mudah! Ambuh,
bukan? mudah. Tak gonapnya perang
perangannya.

AA: Aku tak gonap! Kata mahlus
sangat Raja Bali, berdarah putih,
kuntan perangan.

B: Baik, boleh perang kita dua,
boleh kita perang. Itu nak tahu
titik aku, aku pun nak tahu titikmu.
Bailah, aku berporang disini tak
mudah.

AA: Bermana mudah?

B: Baik kita perang dalam gua.

AA: Apa sebab? (gortak)

B: Sebab tempat sempit dikit. @
Kalau dalam gua 'tu, kalau nak
mati aku pun, sangat. Kalau nak
mati mu pun, sangat, dengan israma
tempat sempit. Kalau tempat luas

Barangkala abang nak gi perang dalam
gua, kalau bana adok kena jaga pintu
gua tiga beranak 'ni, kalau keluar
terbit darah putih, darah abang. Kalau
keluar darah merah, itulah darah korban.
Kalau keluar darah putih, adok, adok
tutup solalu pintu gua. Biar dia mati
dalam gua situ ber-sama2 dengan abang
bertindih bangkai, bertindih mayat
disitu. Barulah adok boleh senang duduk
didalam negeri Pakian.

S: Kolek tuanitu.

PA: Ha molek tuanitu.

A: Kolek tuanitu.

B: Ha baik. (gortak) Marilah dengan
daripada abang nak gi berhorita
tu-dengan Anak Anuk, abang nak ajak
dia berporang didalam gua.

S: Koleklah begitu ga'.

D: Maka dia pun hinggaz masuk tempat
Anak Anuk pula hoi!

Isa Perang.

AA: Balas-mana Raja Bali? Aku pikir mu
ba sebalas 'tu, tak cukup perangan
aku juga.

B: Ah, hak 'ni bogini Anak Anuk. Bukan
aku 'ni orang bijak sangat, tidak.

Bukan aku orang loba sangat, tidak.

Molainkan hak ini boginilah Anak Anuk,
boleh kita berporang, molainkan badi
bertitohlah. Kalau nasibmu tak baik, mu
hilang jiwa. Kalau nasib aku tak baik,
aku mampus ehorita negeri Pakian.

AA: Balas-mana Raja Bali?

B: Aku nak minta kita berporang dengan
mu; aku nak minta kita gi berporang
dalam gua, sodap kita main. Kalau bana
mu bijak, mu bonang dalam gua, aku
mati dalam gua. Kalau aku bijak, mu

begini, aku boleh melenting, mu boleh melompat.

AA: Ha! (gertak) Sokohondak hati. Kalatu aku boleh naik kelayangan, @ kelayangan pun aku tak- apakala aku yang nama bukan aku tak torima porangan dengan mu. Aku torima sampai ohukup.

B: Ha! Serta dia pun ajak masuk dalam gua selalu. Ha ohap!

Lagu Hulubalang.

B: Aah! Sini sedap. Sinilah Anak Amuk kita berporang, baru puas hati.

AA: Sokohondak hati.

B: Ah baik. Angkatlah kesaktianmu, kolobohanmu.

AA: Baik.

B: Maka yang nama Raja Bali p- apakala Raja Bali pun hunggar masuk pula nak igat korban dari dalam gua. Hoi! Hoi!

Lagu Porang.

AA: Ha ah! Bales-mana lagi Raja Bali?

B: Baiklah, ai mu ini Anak Amuk, kuat sungguh. Mu hanolan sungguh. Aku ta'ada arah nak buat dah komu. Aku ta'ada arah nak bolah porangan aku dengan mu. Padenlah. Aku

beranginalli aku nak kalah porangan dengan mu pada tahun 'ni pada bulan 'ni. Aku ingat aku leboh dari dalam alam 'ni. Ta'adalah lain pada aku berdarah puteh. Kemudian aku berporang dengan mu, aku nak buat mu tak boleh. Mu pun nak bunuh aku tak mati lagi.

AA: Ha hai! (gertak) Tak mati pun boleh porang lagi. @

mati dalam gua. Ah situlah tempat beraja-rajanya.

AA: Ah pergilah Raja Bali. Di-mana? tempat pun. (gertak)

B: Ha! Maka @ baiklah, kita tuju dalam Gua Singa Haling.

B: Maka berjalen selalu. Ha ohap!

Lagu Hulubalang.

AA: Dimana lagi Raja Bali?

B: Disinilah tempat kita berporang. Kita berhuda didalam gua 'nilah.

AA: Ha bales-mana lagi? Bila mana lagi?

B: Ha sokohondak hatimu Anak Amuk.

B: Maka Anak Amuk pun porang pula dengan Raja Bali didalam Gua Singa Haling. Hoi!

Lagu Porang.

B: Hoi Anak Amuk!

AA: Ia?

B: Aku porang 'ngen mu 'ni, oh, aku kolih kuasamu 'ni bukan kuasa korban, tidak 'ni. Aku pikir mu 'ni, tidak kuasamu sejati bukan.

AA: Hooi! Mana boleh! Mu baru tahu kuasa aku. Inilah kuasa aku berporang dengan bapak aku.

B: Baik, kuasamu sejatilah atawa kuasa orang?

AA: Tidak! Kuasa aku! Kuasa orang macham mana duduk rah aku? Inilah kuasa aku berporang dengan bapak aku, tidak gonap aku makan darah bapak aku.

B: Betul begitu?

AA: Betul!

B: Baik, aku nak tanya Anak Amuk.

AA: Apa mu nak tanya?

B: Mu berperang kuat sangat 'ni, kuasa-mu-keh atawa kuasa orang?

Aku nak tanya mu, Mu yang lebih sangat 'ni, dengan kedermatmu-keh atawa kedermat orang?

AA: Hei!! (gertak) Raja Bali, aku berperang dengan mu, mu mata tak nampakkah balas-mana? Kalau kuasa orang, orang berperang; kalau ku-aku berperang dengan mu, kuasa adalah, bukan kuasa orang.

B: Begitu?

AA: Ioi! (gertak)

B: Eh kalau kuasamu ga' @ Anak Amuk, nampaknya aku mangkau alahlah, Aku berangkali nak mati komu.

AA: Aah! Kalau ba sian 'tu porangan, tak cukup porangan bapak aku. (gertak)

B: Ha ha ha! Ta'ada arah dahlah, nak buat guano. Aku pun berangkali nak mayudah dengan mu disinilah.

B: Maka Dawa Empat, dimana dia duduk? Dia duduk berjelm didalam kaki... (gertak)

D4: Anak Amuk 'ni, aku tolong dia dia nak perang 'ngan bapak dia, duk du-duk soru, duk do'a aku sekalian dawa2 minta tolonglah. Ibu dia pun serupa juga: "Minta tolong anak aku" "nak perang 'ngan bapak aku". Jatuh dia perang dengan Kora Bali ini, dia royat kuasa dia. Tentu dah aku jelm masuk didalam kaki dia.

B: Ha, aku borasa porangan mu 'ni, bukan poranganmu yang sejati korban didalam dunia bukan.

AA: Heoi! (gertak)

D: Maka Raja Bali, dia berperang dengan korban sekuat. Ish! Borasanya pelok bonar. Jadi dia naik lompat pogang tanduk, pogang apa tak boleh sama sekali. Dia nak pulas, tak nak sama sekali. Lalu dia turun, dia bertanya: kata Anak Amuk, dia kuasa dia sendiri, bukan kuasa orang. Maka Anak Amuk berchakat dengan Raja Bali yang sebalas 'tu, Raja Bali dia sudah tahu borasanya bukan kuasa korban dalam dunia, bukan. Lalulah Anak Dawa Empat (gertak) duduk didalam kaki korban, @ empat beradok, dia tolong daripada yang nama Anak Amuk, sebab Anak Amuk pada masa dulu, dia duduk dari pintu gua, dia nak perang dengan bapak dia, dia borasa gerun juga, nya royat dilu dia, Ibu Sapi. Dia kata, "Ia nak berperang dengan bapakmu, ingat2lah akit awang, dengan korano bapakmu 'ni ga' kuasa ta'adalah bapak sapi puteh ta'adalah hamolan didalam Gua Tiga". Lalulah dia pun, dah sudah ukur tapak cukup molek, (gertak) lalu dia bersesak taruh kobinbaxen juga, @ dia tak berani porangan tu-dengan bapak sapi. Lalu dia bersesak, dia nak minta tolonglah semua2 sekalian Dawa2ta Ghompedak Anak Bidandari Sang Parba Jaya, sekalian orang yang bijak2, nak minta tolong yang nama nak suruh tolong dia, dia nak perang 'ngan bapak dia. Lalulah sampai keAnak Dawa Empat. Lalu mochuarat Anak Dawa Empatnya. Dia kata, "Hei edindaku bong-saudara, kenalah kita turun keholam

dunia, dibawah saking munding moroha pada, kita kesian tengok berporang yang namakan anak sapi, dia nak membunuh bapa sapi putoh. Dengan korana bapa sapi terlalu amat jahat, terlalu amat mengamuk didalam dunia, tak berchuali daripada ibu, tak berch- yang nama tak berchuali daripada bapa". (gertak)
 Lalulah kata seorang kata dua, "Baiklah @ kita turun". Maka turunlah orang yang empat beradok 'tu, kaki yang dalampunya dua orang, kaki belakangnya dua, 'gitu yang boleh kakuatan pangat. Lalu masuk berporang 'ngan Raja Bali. Raja Bali sudah tahu ini porangan bukan kerbau dalam dunia bukan, berasanya seperti orang.

Jadi nampak tak timbul aku sekali 'ni. Nampak Anak Amuk nak mansuh chorita pada masa ini. Baik adok berbudara, kita yang ramai2 empat beradok 'ni, kita keluar didalam kaki Anak Amuk. Fikir barangkali kalau kita keluar, nanti dia hilang jiwa didalam Gua Singa Maling ini. (gertak)
 D: Ha maka yang nama Anak @ Dewa Empat, ha sarta keluar terbit dari dalam kaki selalu hei!

Lagu Perang.

B: Hmm! Sabit kuat sangat pun. Aku kolih bergelibat daripada dalam gua, naik terus daripada ahurga kekeyangan. Ta'ada dah. Aku pikir dewa2 tolong dia. Ha sekali 'ni berporang aku dengan dia, ah badi untung baik dan jahat.

AA: Ah! Balas-mana lagi Raja

DA/1: Eh Anak Amuk 'ni, aku tolong dia, tak timbul orang. (gertak) Jadi tidak timbul. Hampalnya, adok, kita keluar daripada yang nama dikaki Anak Amuk, yang empat beradok 'ni. Pilsiran lambat dengan bengat dipalas tongkok diRaja Balilah.

DA/2: Ah sekehendak hati.

D: Maka yang nama Anak Dewa Empat pun ingat panam, masing2 keluar terbit didalam kaki selalu hei!

Lagu Perang.

B: Aku tahu ini porangan kerbau. Aku duduk daripada yang namakan tepi gua, aku kolih bergelibat naik empat2 orang naik keudara kekeyangan. Aku pikir kuasa dewa, bukan kuasa Anak Amuk, bukan. Ah sekali ini Anak Amuk, aku pikir dia sekali 'ni, hilang zoyat chorita pada masa didalam (Gua Singa Maling).

Bali? Kata mu kemolan. Ha, balas-
mana? Alu tak genap perangan bayak
aku.

D: Ha boleh makan sekali 'ni.

Jangan masuk.

D: Ha maka Raja Bali pun dia kolih
ulanat tak molok, hinggaz masuk
nak igat selalu hei!

D: Ha hinggaz masuk selalu hei!

Isau Perang.

Isau Perang.

S: Jage2 'ni, pintu gua, nanti
kolih darah putoh, darah merah. @
D: Maka Anak Amuk, kuat Raja Bali,
kaki kiri nya jilak daripada atas
tanduk, kaki kanan nya jilak atas
bolakrang, tangannya pegang
daripada dibawah dagu, nya paut,
pulas tongkat, borjobak (gortak)
ayur liur kerbau @ moniloh
daripada pintu gua. Siapa duduk

. intai tongok? Sagariva apakala
yang nama Raja Sekoba.
S: Hei! Anai! Dengat! Ini darah
bapak: tuan hamba terbit dah, putoh
terbit moniloh 'ni.

D: Ha masing2 bortutup pintu
dengan batu selalu hei!

S: Anak Anggada! Anak Anila! Dengat!
Ah ini darah putoh dah. Darah bapak:
Isita dah terbit moniloh dipintu gua!

D: Ha! Maka Anila dengan Anggada,
Sagariva, masing2 tutup pintu gua
selalu hei!

Isau Perang.

Isau Perang.

D: Ah! Mu tunjuk kobasanmu.
Kalau ba kodokot kerbau, nanti
. tak kuat yang rebegini. Alu kolih
dewa mo-mochut2 nak beagolibat
didakpen mata didalam gua. Nya
tunjuk kobasan dila. Ha dila nak
maki padahan dengan aku.

D: Kemolan sangat! Sian 'tu jah bajak
muya. Kalau munggu kiasama, tak boleh
nak titoh aku didalem dunia. Inilah
Anak Amuk. Alu tahu mu kuasa orang. Ah
berangbila kalau mu angkot tinggi mu
dulu, mu tumpang orang. Kemudian la 'ni
awa boleh mu lobok, mu nak jadi raja
pendiri, inilah dalil ohorita. (gortak)
Sabit kita 'ni, kalau kita @ tumpang
tuah orang, tak 'loh kita nak berdiri
tuah kita, kena berhubung sampai bila
masa. Alu sudah tongok kolih Dewa Empat

keluar terbit didalam kakimu. Inilah
dalil Anak Amuk.

D: Barangbila, inilah kita membawa cerita
sabit kalau kita berguru, kita baik
semua2, kalau kita bertumpang tush ialah
semua2. Barangbila kalau kita berasa leboh
ga', kita nak jadi raja duk selalulah.

Kemudian kita tak ingat hubung berhubung
cerita menyerita 'tu, kita tak ingat.

Barangbila inilah dalil bawa ceritanya:
bandinglah tongok kedudukan kita dalam
sifat manusia didalam alam 'ni. Barangbila
kalau walaun korotok wak sekali guru kita
atawa kita berubung-rubung, walaun raja,
menteri pun demikian juga. 'Ei dah sudah
kita leboh ga', ah sedap sangatlah.

Barangbila kita nak jijak ini orang yang
tolong menolong kita pada masa yang dulu.

Inilah dalil Anak Amuk ini dengan Raja
Bali sebab Raja Bali sudah dia tahu hal
yang pokorjaan. Maka memikirilah sekalian
sifat anak Adam kita, orang yang menongok
wayang. Maka dah sudah Anak Amuk, katanya
Raja Bali, kaki kiri nya jijak dari atas
tanduk kanan, kaki kanan nya jijak atas
bolakang. Tangan dua potong nya part
tongkok, nya pulas itu yang nama Anak Amuk,
berjebak ayor liur menilik terbit dipintu
gua. Orang jaga pintu gua ba- nampak darah
putih terbit putih, dia kata darah Raja
Bali dah. Maka pakot tutup pintu gua 'tu
bukan se-barang2 lagi. Maka Raja Bali pun,
dah sudah mati korban didalam Gua Singa
Haling, maka jomba nak terbit dipintu.
Ha chap!

Lagu Hulubalang.

B: Ah! Ah! @ Ah ta'ada apa
dahlah! Pintu gua tutup dah.
Dah-mana aku nak terbit 'ni?

Lagu Hulubalang.

B: Ah! @ Sudah dahlah sekali ini. Korban
Anak Amuk pun mati, aku pun mati juga. Nak
terbit tak boleh, Gua Singa Haling sudah

Korban mati, pintu gua tutup. Orang jaga pintu, Raja Sekoba, anak aku Anggada, anak aku Anila. Berangbala aku royat kodis, kalau berdarah putih korban darah bapak; darah merah darah korban. Kalau begitu, dia tengok

'kut mana? Ini ayor liur korban moniloh 'kut pintu gua 'ni.

Berangkali gemak balas-mana (gortak)

'ni? @ Darah dengan ayor liur korban 'ni tak konal bogini lalu ini. Jaga apa balas 'ni 'ni? Ah mati juga aku dalam gua.

B: Maka bertorjak Raja Bali bukan so-basang?

B: Uhan ooooh (gortak) .. oooooh!

Lagu Teriak.

B: (Ah sakit seomer) Baiklah begitu ga'. Maka Raja Bali bertorjak duduk bor-tindoh2 dengan korban, dia nak torbit tak boleh, nya tutup disokalien puak anak2, disokalien adok2. Kalau 'gitu, nak naik, nak keluar didalam gua, tak boleh, menangis nya dia itu, pasanglah dia yang nama terlalap dia didalam pintu gua disitu, didalam gua disitu. (gortak)

Maka orang duk jaga @ daripada yang nama gua yang tiga beranak. (gortak)

B: Baik anakku Polola Anggada, anakku Anila.

PA: Tuan ku patok.

A: Ada pat da.

pintu tertutup. Orang monjaga pintu mata buta, perat mampus, tolinga tuli. Tak konal kolih ayor liur korban tu-dengan darah orang, tak boleh konal. Boloh kata aku royat kata aku berdarah putih, tutup solalu. Kolih ga' balas-mamanya? Ah ta'ada apa dahlah aku sokali ini. Mati korban pun jadi apa, aku pun mati juga.

Uhan ooooh (gortak) .. oooooh!

Lagu Teriak.

B: Ai ta'ada araklah sokali 'ni. Ai buduh porangai anak baik adok baik.

B: Ta'ada arah nak pikir, ta'ada arah nak gemaklah Raja Bali. Maka duduk torbungkurilah daripada pintu gua. Kemudian duduk dia, ta'ada arah nak torbit dah, tak boleh. Kuapa dia pun, dia nak moncuhah gua tak boleh. Balas-menalah dia? Maka duduk dia 'tu ga', monasib, tak tahu malem, tak tahu siang (gortak) didalam gua. Maka hilang royatlah Raja Bali duduk monasib didalam gua, maka pasanglah dia didalam gua, pada masa yang sokarang la 'ni. Hilang royat chorita dia,

Timbul royat Segerawa, Anila Anggada. Bah sudah abang dia sudah mati didalam gua, maka orang (gortak) jaga pintu gua: @

B: Ya anakku Anila.

A: Tuan ku patok.

S: Baik, ayah tuan hamba hilang royot chorita didalam gua dah.

PA: Betul pak da.

S: Berdarah puteh, dia kata darah dia. Ah, kalau begitu keluar ini, keluar darah dia. Dah balas-mana?

PA/A: Balas-mana apa lagi pak da?

S: Baik, pak da nak tanya selalu, dipintu gua disini.

. PA/A: Tanya 'kut balas-mana?

S: Dalam negeri Pakian 'ni, nik suka kesiapa menjadi raja?

PA: Ah hak 'ni patok nak sembah tek kena pak da. Jadi negeri ini negeri ayah. Jadi pak da ada lagi. Jaman kalau ta'ada pak da, ta'ada orang lain menjadi raja lain pada patok dua beradek, Kolola Anggada dengan Anila.

S: Ia betul begitu. Kalau begitu, pak da yun adek beradek juga.

PA: Balas-mana adek? Balas-mana?

A: Maka baik, ya kakakandamu saudara, kakakku.

PA: Adekku saudara.

A: Kalau song sepatutnya, kakak, kena kita menanggungkan pesaka. Sebab dia 'tu tek tanggung pesaka 'tu. Dengan kerana dia bapak lain, ibu jah tula. Soibu tek tanggung pesaka.

. PA: Tidak begitu. Hak 'tu betul begitu adek. Sebab dia kita duduk aja' kochil hingga sampai besar, dia duduk tolong piara kita, duduk se-asuh kita, dengan kerana dia jadi adek dua beradek, pesanan jaman kata tek nonok lagi: jangan berpecah belah dengan dia. Balailah. Kalau walau kita letak dia menjadi raja, dia nak jadi raja pun, ta'ada salah pada kita dah. Kalau

S: Anakku yang kedua, Anggada.

PA: Tuanmu patok.

S: Baiklah nik. Kita duduk menjagakan, ah ini pesanan bapak suruh jagakan pintu gua. Barangbila dia kata, kalau basa tengok dalil darah puteh, darah dia. Tutup selalu pintu gua. Kalau begitu, berdarah 'ni darah puteh dah anak.

PA/A: Ah betul begitu, pak da.

S: Baiklah, ayahanda tuan hamba sudah mati dah, korbau pun nak torbit, tak 'loh. Lalulah pak da nak tanya: negeri Pakian 'ni, nik suka kesiapa menjadi raja? Nik suka kesiapa menjadi raja?

PA: Harap keampun pak da. Ah siapa lagi dah ta'ada ayah ga', pak dalah menjadi raja.

S: Tidaklah, takut nik tek suka pak da menjadi raja.

A: Tidak. Patok mitalah duli tuanku. Balas-mana abang?

PA: Ah, hak 'tu ga' moleklah. Pak dalah menjadi rajanya.

betul bagai adok kata, betullah,
pasaka tak jatuh kodia. Mosti kita
menjadi raja.

A: Ah betul begitu.

PA: Jadi kita berpindah belah, kita
dua beranak jadi orang kata dia pun
pak saudara juga.

A: Pak saudara balok ibu.

PA: Betul.

B: Benci! (gertak) Maka orang dua
beradok, @ Anila dia kira lain, kira
betul. Felola Anggada dia kira
pangkat, baik tanda dianya berhamba
daripada ingat orang kata pak
saudara juga.

S: Balas-mana anak?

PA: Baiklah pak da. Pak da baloklah
menjadi raja dari dalam negeri.

S: Ha baiklah begitu. Jadi pak da
nak royat lagi nik.

PA: Ia, balas-mana pak da?

S: Dengan korana isteri ayahanda,
hak yang tengah 'tu, isteri pak da
'tu. Kotika pada masa ayah pak da
hantar mari down satu, ajaran suruh
pak da naik gi menghadap ayahanda
Raja Dewa Chahaya Bulan, dia nak
beri satu benda baik. Jadi nye soket
diayah tuan hamba, naik gi. Jadi naik
gi 'tu, barulah dapat kodia. Dapat
kodia 'tu, wa' masuk didalam anjung
istana, pak da tahulah titis mazang
kesokana ini, isteri pak da nye ambil
kodia. Molainkan ga' tanda dia
berkorja dengan tak betul 'nilah
dalilnye anak.

PA: Moloklah (gertak) begitu ga'. @

A: Dah pak da tahu balas 'tu,
moloklah pak da begitu ga'.

S: Hak 'ni bogini adok- itu awang
Anila Anggada. Biarlah pak da royat
hal pekerjaan negeri Pakien 'ni. Tuan
Puteri Kacha 'tu nik, isteri pak da
'tu awal2 'tu. Hak pak da yang sai-
uselinya. Ayah sudah tahu, jahat.
Ayah nik Anila, nye ambil didia,
'tika pada masa Raja Dewa Chahaya
Bulan panggil pak da naik, suruh
pergi 'tu, satu dewa turun mari
sombah daripada pak da, suruh naik,
jadi ayah tuan hamba naik. Ayah tuan
hamba naik pergi, dia larang pak da,
malas beri naik. Dia naik pergi, pak
da tahu dia wa' turun satu hilmat
daripada ayah pak da, Dewa Chahaya
Bulan, beri satu kacha sebutir. Jadi
dia buka kolih satu perempuan didalam,
dia ambil kodia. Pak da sudah tahu
dah, isteri pak da dia ambil kodia.
Kalau begitu, dah la 'ni ga', tanda
ayah tuan hamba korja tak betul,
inilah dalil choritanye.

PA: Moloklah.

A: Ikut molok situlah pak da.

S: Ah maka baiklah awang, kita balok.
Nik gi masuk gi sombah daripada ibu
tuan hamba Tuan Puteri Pandan Wangi
'tu, ibu sejati sungguh. Tuan Puteri
apetala yang nama Tuan Puteri aah..
Géwang 'tu, betul hak yang benda
tuan hamba sungguh, hak yang ayah dia
beri betul. Tuan Puteri Kacha 'tu
hak pak danya. Gilah kita balok,
kita gi sombah hal pekerjaan ini
perkiraan sudah mati dah.

PA/A: Moloklah begitu ga'.

D: Ha maka berjalan balok
selalu. Ha chap!

Lagu Hulubalang.

PA/A: Ha, silalah pak da, naik
atas singasari, mewartahlah
bagaimana menurunkan hukuman
paduka ayahanda pada masa yang
dahulu kala.

D: Maka Sagarwa pun, ha serta
dia naik atas singasari,
merajalah dari hadapan paduka
anikandaku yang ramai2 didalam
negeri Pakian. Hei!

Lagu Perang.

S: Baik, sudah pak da menjadi
raja didalam negeri, gantian
bapak tuen hamba.

PA/A: Betullah pak da.

S: Baiklah nik. Dalam-mana
jalan2an, tiap2 pak da menjadi
raja didalam negeri, pernah2
macam mana?

PA/A: Baik, biar patok masuk
gi menghadap bonda, jangan
susah bimbang walang hati.

D: Maka Anggada, dua Anila,
serta masuklah dari dalam
anjung bumi istana, nak gi
posembah pada bondanya dengan
korona ayah sudah mati dah.
Ha chap!

Lagu Hulubalang.

PG: Apakah khabar berita
ngan... mana? *

Lagu Tenya Khabar:

PA: Tuanku.

PG: Yaassaa.. anak. Ah perangnya
kerbauuuu.. *

D: Maka berjalan balok masuk didalam kota.
Ha chap!

Lagu Hulubalang.

TIME.

Lagu Hulubalang.

PG: Ya opoh adek Pandan Wangi adek or.

PW: Ia patok sembah duli tuaniku.

PG: Baik adek, barangbila sekiranya kak
wan sudah dengar, adek tak khabarkah
tidak daripada ga* satu kata korbau hamis
masuk duduk berporang dari dalam negeri
kita? Masuk mari duk mengamuk didalam
negeri kita. Kata abang berporang daripada
tengah padang luas sawjana padang dengan
korona nak membunuh Anak Amuk, apa
khabarkah adek?

PW: Ah ta'ada khabar lagi duli tuaniku.

PG: Oh begitu ner?

PW: Ia.

PG: Kalau basa khabar perangan ini, kalau
kalah raja didalam negeri ini ga*, adek,
susah bonaviah adek, sekalian kak- yang
nama orang didalam negeri, banyak susah,
banyak gaduhlah adek. Kalau korbau 'tu
bonglong, duk mengamuk korbau ga*, bukan
se-barang2 lagilah adek.

PK: Ah nanti dengar dululah kak wan, jadi
tidak boleh dengar lagi.

D: Tengah duduk per-chékap2 daripada yang
nama dari hadapan adek yang ramai2, maka
Anila dengan Anggada, ha serta terus
masuk gi menyembah bonda selalu hei!

Lagu Perang.

PG: Ya awang Anggada dua boredek.

PA: Duli tuaniku.

At Tuaniku patok.

PG: Apa khabar awang? Bonda ada dengar
khabar kata ada satu korbau Anak Amuk
masuk mari mengamuk didalam negeri Pakian,

PA: Tuaniku. Ah boleh patok sembah bonda.

PG: Ohya anak khabaar kobonda.

Khabar baik ya awang wooo...? Berita baik atau jahat lana... ah? "

PA: Ayah mati dah bonda.

PG: Eh?

PA: Ayah sudah mati dah bonda.

PG: Oh mati ba' apa nik?

PA: Ah mati perang Anak Amuk, dalam gua bonda.

PG: Oh begitu awang?

PA: Ah betul begitu bonda. Al ta'ada arahlah bonda. Patok masuk, dengar bonda, patok nak cerita.

PG: Ia? (serumai) Anakanak wooooh aaaaa. Bonda tak sangka dengan jangka. "

PA: Tuaniku.

PG: Ayahmu kuat sangatlah nik wooooh dalam duniaaaa. "

PA: Betul tuaniku.

PG: Orang berdarah merah, nik, ayahmu berdarah putih. Datang? mati yaa oh adok, dengan korbau Anak Amuklah adeok. "

PG: Tuaniku. Ta'ada arahlah kak wan. Janji dan tomen orang tak beri tahu. Kalau orang beri tahu janji tomen, mudahlah kak wan.

PG: Ah cekali 'ni, adok wooo. Apa khabar anak? Siapa merantah jadi taklukkan raja lana...ah awang wah? "

PA: Ia?

PG: Monjadi raja? "

PA: Pak da, pak da, pak da.

PG: Pak da tuun hamba monjadi sultan, mngganti awang ai raja dalam negeri lana...ah. "

negeri kita disini, apa khabarlah nik?

PA: Ah, hak 'ni ga' bonda, patok masuk sembah kobonda 'ni ga', bonda, sekurang la 'ni, ayah sudah hilang, ayah sudah jima dah ko'mak Anak didalam Gua Singa Maling dah bonda. PG: Oh kalau 'gitu, hilang 'tu hilang boleh-mano?

PA: Ah berjanji-ran perang 'tu, ayah kata berperang diluar 'tu igat korbau tak boleh. Lalu kuasa sangat kata ayah, walau patok pun yang demikian, pak da ialah habia sekalian anak beranak perang tak dapat. Lalulah gi perang ayah didalam Gua Singa Maling. Dia kata kalau bese keluar torbit darah putih, darah ayah. Kalau darah merah, darah korbau. Berangbile, kalau darah putih, dia kata, tutup pintu gua pada masa sekurang la 'ni. Kalau begitu, sudah patok tengok dua pak da tiga beranak, kelih darah putih keluar mengalir dipintu gua, lalu patok tutup dengan pak da dengan adok. Anila, sudahlah, tak terburse dah pintu gua. Kalau ayah mati dalam gua pun, korbau pun tak 'leh torbit dah, bonda. Senang kita didalam negeri. Sudah ayah buat janji yang cobalas 'tu.

PG: Dah?

PA: Kalau begitu da- la 'ni ga' ayah sudah mati dah bonda. Lalu pak da Sagawu kata, dia kata, negeri Pakian 'ni suka kociapa monjadi raja. Lalu patok jawab, patok kata, siapa lagi patok nak suka lain pada pak da

PA: Ah betul. Begitulah bonda.

PG: Ayaa lah awang weh. * @ Ia belas 'tulah adek. Kalau bogitu, pak da tuan hamba monjadi rajalah nik?

PA: Ah betul bogitulah; nak buat guana, patok masuk ini bonda, dengan kerana dengar kodia chorita itu.

Baiklah bonda Tuan Puteri Gwang.

PG: Ia?

PA: Istori ayah 'tu betul.

PG: Ia betul bogitu.

PA: Bonda Tuan Puteri Kaoha.

PK: Ia? Disinilah nik.

PA: Kalau 'gitu, bukan istori ayah yang sejati, tidak. Jadi ayah, tanda dia bongkong, tanda dia bijak, dia ambil hak pak da, dengan kerana ayahanda Raja Dwa Chahaya Bulan kirim pak da Raja Sekoba, jadi nya pintas diayah gi ambil, ambil kodia yang nama bonda ta'ada arah nak buat, awak betina apa boleh buat?

PK: Ia betul bogitulah. Betul begitu awang. Bonda ini se-benarnya jadi pemborlan ayah ga' dengan yang nama pak da tuan hamba Raja Sekobalah.

PA: Bonda Tuan Puteri Pandan Wangi?

PU: Hak 'ni betul bogitu nik.

PA: Betul istori ayah dengan kerana Ajar Chakariva yang telah menjadikan

bonda satu pandan wangi su- yang nama tunggal diatas gunung ada bukit dari hadapan kota dengan kerana abang Raja kek van.

Nonuman gi chabut bukit daripada Ajar Nila Chakariva yang telah diharikan pandan wangi pada masa dulu.

PU: Ia betul bogitu.

PA: Ah, kalau 'gitu, tiga ini, seorangnya bolok, duanya betul.

Sagariva, dengan kerana pak da 'tu jadi adek; jadi patok nak monjadi raja, sudah pak saudara ada juga lagi. Tak boleh tak song, melainkan ga' dia monjadi rajalah sokali 'ni. Ah bonda, kalau bogitu, bonda 'ni, dia duduk royat bal pektorjan; pada masa yang dulunya, dia kata, bonda Tuan Puteri Kaoha 'tu, hak dia usali lagi, jadi ayah, Raja Dwa Chahaya Bulan 'tu kirim kaoha sobutir wa' turun, suruh beri kopak da Sagariva. 'Tika pada masa Raja Dwa turun mari tambah kopak da suruh naik 'tu, ayah pintas gi naik, gi menghadap Raja Dwa Sinar- Raja Dwa Chahaya Bulan 'tu, jadi dia kirim mari, nya ambillah daripada ayahanda Raja Bali, pasal bonda Tuan Puteri Kaoha. Betul bogitulah tidak bonda?

PK: Ia betul bogitulah nik, betul bogitu.

PA: Pasal bonda Tuan Puteri Pandan Wangi 'tu hak betul ... Ajar Deganon Chakariva 'tu betul sebegitu.

PU: Ia hak 'tu 'tu betul nik.

PA: Hak 'tu hak tidak bersabit dengan pak da Sagariva. Pasal bonda Tuan Puteri Kaoha, betul hak pak da Sagariva.

PK: Ia betul bogitu. Tanda jahat sungguh ayahanda yang nama Raja Bali,

PG: Ah hak 'tu ga' ta'ada arahlah adek. Apa boleh buat lagi dah. Dah sudah dia orang leboh, dia orang kuasa ga', ikut dia, kita awak porompuan, apa boleh buat lagi dah?

PA: Molainkan hak 'ni beginilah

Baiklah, pada masa sekarang la ini, bonda, patok mari ini ga', semua2 ini kona jadi permaisuri pak da Raja Sokoba semualah.

FG: Hak 'tu apa boleh buat lagi anak. Pa- jadi ai bonda ta'ada kata apa2. Hak 'ni ga' apa jalan hulaman anak nitulah.

PA: Eh ho hei! (gortak) Semua2 'ni menjadi permaisuri! @.

D: Naka yang nama permaisuri:

FG: Intor! Raja Bali dah kita ini ga', jadi aloh kakak ambil adok pulalah adok der? Hak adok dah sedia.

PK: Dia hak patok dah 'tu tuanku.

FG: Ah molainkan kita dua adok Pandan Wangi ga', jadi kita hilang kakak, kita ambil adok pulalah.

PU: Dah nak buat guana lagi kak wan.

bonda. Tiap2 kalau dia monjadi raja ga' bonda, kona bonda monjadi permaisuri dia pulalah. Jadi hilang kakak, ganti adoklah pula.

FG: Ah hak 'tu ga' ikut molek disitulah. Ikut molek disitulah.

PA: Ha tiga2 'ni semua2 jadi permaisuri pak da Sagariva, semua.

D: Naka masing2 dah dengar anak Anggada, Anila kata yang sobogitu:

As: Ah semua2 balas 'tulah.

FG: Ia, hak 'tu ga' ikut nik disitulah.

D: Hei! Naka (gortak) dah sudah dengar ken oherite daripada sekalian @ bonda2nya, naka koluar terbilit gi menghadap pak da Sagariva. Ha chap!

Lagu Hulubalang.

S: Balas-mana awang?

PA: Ha pasal bonda tidak apalah. Jadi patok sembah kobonda tiap2 dah sudah ayah ta'ada, pak da monjadi raja pula. Kalau bogitu, pasal bonda tuan puteri yang tiga 'tu, hak 'ni ga', patok kata kona monjadi permaisuri pak da Sagariva semua.

S: Ha, baiklah bogitu. Dah pak da nak masuk terus didalam anjung istana.

PA: Ikut molek disitulah pak da. Dah sudah pak da monjadi raja, apa boleh buat lagi.

D: Naka Sagariva terus masuk dalam kobon bunga dari dalam yang nama istana hadapan poverpuan. Ha chap!

Lagu Hulubalang.

S: Ah! Hak 'ni, dulunya patok panggil kak wan semua2 'ni.

FG: Ia. Ah betul bogitu.

PK/PU: Botul bogitu.

S: Sekarang la 'ni, jadi patok nak panggil adok belaka. Jadi abanglah monjadi raja didalam negori Pakien, negori Mahraja Bali,

mengganti-sannya, dengan kerana Raja Bali
sudah menang ohorita dengan Korban Berak
dalam Gua Singa Maling.

FG oto: Ah, hak 'tu ga', mana titahlah,
ikut perontah, laksana benang putih, ikut
azma hijau merah sekali pun azmalah 'ikut
mana2.

S: Ah, jadi perompaan abanglah belakanya.
Bulunya kakak ipar, ha lepas 'ni ga',
Kita buatlah yang mana katasohan pulo.
Pasal adok Tuan Futori Kaoha 'tu betul
hak sejati dah. Balas-mana adok Tuan
Futori Kaoha?

Hi: Ia betul bogitu tuanmu.

S: Hai Molakitan baiklah, raman pichit
abanglah adok semua2 (gortak) ini
permaisuri abang dah.

FG: Ah ta'ada aralah bogitu ga'. Kita ini
walau @ malu pun, tak malu pun, tak malu
dah la? (gortak)

Hi: Aku 'ni hak dia sedia dah. (gortak)

D: Ini Maka Sagariva @ masuk (gortak)
beradulah didalam anjung buai letana. @
Orang bekorja dengan tak betul, orang
bekorja dengan tak molok, 'Nilah delil
ohoritanya.

S: Masi adok raman pichit abang semua2.
(gortak)

PU: Bulunya buat adok ipar, la 'ni buat
laki pulo. (gortak)

FG: Sorupa juga belaka 'ni. @

Hi: Ia, sorupa ialah belaka semua2nya.

Yasu Barat:

FG oto: Hilang royot dani do di
dondang tuan woh, nak jadi anak
bini adok linaa..h. Kita masuk
dalam tirai omes ... Sudah
kita jadi anak bini Raja Sekoba.
Hilang royot disini, timbul

Yasu Koneulit.

FG oto: Asah tidurlah tiiiduuuu ya oh
sabaanang ooh. Abang hamba nak tidur.

Yasu dan dondang. "

D: (Hak jaman dulu belaka orang nak 'ni.)

FG oto: Tidur dondang di ag..ulit dah
yaah, abang ooh, jaga digorak nyaaa.

royat Raja Bali mati dalam gua,
lalah. * @

D: (Kuchir, kuchir kuchir kuchir
'tu dengar gótoklah! Dengar2
gótoklah, barulah jadi pandai!)
Baiklah, kalau begitu, hilang
royatlah. Siapa jadi raja? Raja
Sekoba menjadi raja, isteri
tiga2 ditengah gótok dikiri
atau kanan, berpanggung
bersalinang daripada dari dalam
anjung istana 'tu ga' ramai
sikit bukan se-barang2 lagi.
(gortak) Hilang royat chorita,
@ Dia duduk yang nama dari dalam
istana menjadi raja, sukalah
yang nama Raja Sekoba menjadi
raja dengan kerana dulunya dia
tak 'leh jadi raja. (gortak)
Hilang royat dia.

Maka timbul royat @ Raja Bali
duduk monasib sorta dia pun
terpasanglah dari atas kerbau
disitu, dia nak torbit, tak 'leh.
Balas-mana dia nak pikir nak
gemak tak kena. Terlolaplah
dia jadi terpasang pada masa
sekorlapnya. Lalu turun pula
Dewa Empat daripada yang nama
didalam gua. Ho!

Lagu Perang.

D4/1: Aku kesian koRaja Bali,
duk pasang yang nama dari dalam
Gua Singa Maling disini. Baik,
adek, kita berilah satu yang

(serunai) lalah lalah ng..hamba lah
kak wan weeh, ai kak wan cooh. Morebat
kan pauh kak wan weeh, yaa pauh, pauh
dondang pauh buntut lah kak wan weeh. Kak
wan soooo ditengah nga batang. (serunai)
Alaaa, tika lah malarlah ngan hamba yaaoh
kak wan weeh. Bersabap jauh lah dan
dondang, longahlah lutut lah cooh kak wan
cooh jalan buat berjalan. (serunai) Lah
tidur tidur lah tidur lah kak wan weeeh.
(serunai) *

D: Maka Nagariwa duk tidur beradulah
ber-tindoh2 apakala yang nama tu-dongan
kokasohi permaisuri yang tiga2 isteri
Raja Bali. Bikirinya seorang, dikenannya
dua. Berangbila duk ramas pichit
beradulah dalam anjung istana. Hilang
royat chorita dia.

Maka timbul royat Raja Bali duduk
menangis didalam gua, sudah pasang
didalam Gua Singa Maling. Jadi didalam
dia duduk menangis nak torbit 'tu, pasang
dia didalam gua. Balas-manalah jalanan
dia 'tu nak boleh keluar 'tu ga' hingga
sampai dia tak khabar kain (gortak) baju.
@ Maka hilang royat chorita dia duk
monasib sudah pasang didalam Gua Singa
Maling, dia nak torbit tak boleh. Lalulah
Anak Dewa Empat, dia sudah tahu jalanan
Kerbau Hamuk 'ni sudah hilang sudah jiwa
dari dalam Gua Singa Maling. Ah masing2
dia menyilau tengok kolih betul atau
tidak dari dalam hisapan. Ho!

Lagu Perang.

D: Maka Anak Dewa Empat, sudah dia kolih
Raja Bali duduk monasib sudah pasang
didalam Gua Singa Maling. Hisab tengok,
korbau pun sudah mati dah.

D4: Baik, kalau aku tidak turun beri

nama ulamat kodia.

D4/2: Hart kokenda situlah.

D4: Eh Raja Bali! Iu bukan mu mati, bukan mu pasang, apakala yang nama bukan mu selok tidak. Iu yang nama . pasang dengan korana mu ashek 'tu, mu nak koluar tak 'loh torbit dipintu gua. Barangbila, mu bodoh sangat. Baliklah, mu pedang ada, dah pedang ada, mu tidak porang 'ngan pedang, tanda mu kuasa, mu porang dengan jilakan atawa pulasan. Baliklah kalau mu nak boleh torbit ga', mu chabut pedang 'tu, Raja Bali mu korat kepala korban 'tu, mu . pökang dipintu gua ga', poohah pintu gua, boleh mu torbitlah dari dalam anjung bumi istana, mu tengok sekalian inang dan dayang atawa sekalian anak beranak.

D: Ha, maka dia pun kirap naik selalu hei!

Isau Forang.

B: Esh! Aku berasa seperti orang, orang duduk royat dikepung telinga . aku, Aku berasa orang duduk royat daripada yang nama dihadapan aku. Dia kata, "Hei Raja Bali, mu bodoh sangat. Barangbila mu porangan mi, kuasamu dengan tidak koris atawa tidak lombing. Iu berporang dengan kuasa koderat kaki atawa tangan". Betul begitu, aku pulas tongkok korban dengan korana koderat daripada kuasa aku, aku jilak kaki

ulamat koRaja Bali, tak panjang chorita Raja Bali tu-dengan Korban Hamak, awal hingga datang koakhir. D: Ah sorta dikitap turun daripada Gua Singa Maling, hei!

Isau Forang.

D4: Hei Raja Bali! Iu nonasib hingga sampai mu pasang didalam Gua Singa Maling, dengan korana mu nak torbit tak boleh. Aku turun diatas gua 'ni, aku beri ulamat komu. Kena mu jagalah Raja Bali. Kalau mu nak torbit, mu ambil pedangmu, korat tongkok korban 'tu, mu pötung pintu gua, poohah pintu gua, baru boleh mu koluar didalam Gua Singa Maling. Dengan korana kalau aku tidak suruh yang sebegitu, aku tak beri ulamat komu sebegini, pandak chorita Raja Bali, titis hikayat daripada Mahsaja Wana, titis daripada Maha Bismu. (gestak)

D: Maka sorta dia pun naik @ kudara yang tinggi pula hei!

Isau Forang.

D: Esh! Aku berasa sorupa mimpi, aku berasa sorupa aku khabar. Kalau begitu, satu dewa, aku pilih Dewa Empat jugalah atawa siapa tak boleh tahu. Dia kata, "Hei Raja Bali, mu jadi duduk pasang bercebit mu nak torbit tak 'loh, dengan korana pada masa mu porang dengan Anak Anak, ditutup oleh pintu gua. Ah molainkan mu chabut pedang, mu penehng tongkok korban 'tu putus, mu korat tongkok korban, mu pötung pintu gua,

daripada atao tanduk, aku naik jujuk
seboleh diatas belakang, aku pulas
tongkok, boleh mati kan Anak Amuk
didalam 'ni. Lalulah dia kata,
"Kalau mu nak terbit, mu ambil
pedang, mu p-kerat kepala korban,
mu pakuang pintu gua pechah pintu gua,
boleh mu kolik tongkok sekalian
selamat bala bontora". Baiklah begitu,
aku nak ohabut pedang aku, aku nak
pa-kerat tongkok korban, heii!

Lagu Perang.

D: (Tongkok ke-kepohon di-koteras,
'tu kita buat palu apa2, kita kolik
koteras. Ini teras buat kerja begitu
pun, gubaz duk go-ga' go-ga' go-ga'
ala kolain lagi. Itulah orang kolik
tak mengaji.)
Barangbila terleboh baik!

D: Eh betul ulamat daripada (gortak)
ditelinge aku @ orang mari royat.

Dia kata kerat kepala korban, pakuang
pintu gua, pechah. Pechah sungguh.
Baik aku nak berjalan balok. Ha! Aku
tak mati ga', ta'apalah. Aku nak
kolik gi poroksa hak orang yang
duk jaga gua, balas-mana, mata
butakah atawa ohelok, telinge
tulinkah atawa polak? Baik, aku nak
berjalan balok aku nak poroksa.

D: Ha ohap!

Lagu Hulubalang.

D: Aaah ha-ha hah! Ini dia! Sodap
jaga pintu woh! Jaga pintu gua,
kolik asal puteh ga', tak tahu darah
tak darah pun, tutup selalu. Mari
dahkah? Mari nak borokasah sayang! Ai
tidur berlonggok azak. Ai sodap woh,
tiga2 tidur! Baik ha Raja Sekoba

pechahlah pintu gua, boleh
memanjangkan ohorita daripada titis
Maha Bismu". Kalau begitu, betul
atawa tidak? Baik, aku nak panchung,
aku nak kerat tongkok korban pada
mase ini.

D: Maka Raja Bali pun sorta kunggar
masuk daripada hadapan korban. Heii!

Lagu Perang.

D: Dalam mimpi aku dah sudah aku
panchung, aku kerat tongkok korban,
sudah putus, aku nak batung daripada
pintu gua, pechah atawa tidak pada
mase ini.

D: Ha sorta dia pun rombas dari
pintu gua selalu, heii!

Lagu Perang.

D: Ah pechah pintu gua, betul dalam
mimpi aku. Baik aku nak terus balok
masuk dari dalam istana dari hadapan
adok aku atawa Segariva, Anila,
Anggada. Aku nak gi tanya hal
pekerjaan dia tutup pintu gua 'ni,
apa sebab?

D: Ha ohap!

Lagu Hulubalang.

D: Kemana Segariva, dimana Anila,
dimana Anggada? Sudah senyap. Ta'ada
daripa- tengah balai bersiban agung.
D: Maka terus masuk dalam istana.
Ha ohap!

Lagu Hulubalang.

D: Aaah! Ini dia! Sebab tutup pintu
gua pun Segariva. Dia nak menjadi
raja! Dia nak kolintori aku. Ai sodap
tidur woh! Dua balok kanan, seorang
balok kiri, menjadi raja. Ah song
dengan anak2 aku Anila Anggada. Ha!
Baik sokali 'ni Segariva borohorailah

sekali 'ni berbohwal dengan aku.

Baik, hak porompuan ini basangkali berjungjung moleklah.

D: Maka dia pun rókox rambut hak botina, yang tiga 'tu, tidak boleh lhabar semua2. Maka dia pun pegang tongkol Raja Hanuq- Raja Sokoba, ha sorta pólung selalu hoi!

Lagu Perang.

. FG oto: Alaa ba' apalah kals wan belas 'ni 'ni? Oh ala lapanlah rambut patok 'ni. Oh ala rambaklah, oh ba' apa ga' begini 'ni? (gertak) Kita menjadi isteri baru raja baru, datang2 @ rambut kita menjadi belas 'ni!

B: Ha! Polopas! Polopas! Ha 'ni polopas! Ha 'ni polopas! Har! Har! Har! (gertak) Har! Har! Har! (gertak)

. FG oto: Ala aduuh! Aduuh! Ghna oooh! (gertak) Oooh! (gertak)

Lagu Teriak.

FG oto: Abang Raja Bali balok dah. Abang Raja Bali balok. Balas-mana kata abang Raja Bali mati?

B: Ha hah! Ba' apa tak polopas 'ni? Ah sodap, jadi anak gundek isteri raja baru dah?

FG oto: Oh ala harap keampun kokendo

. beribu-ribu ampun, polopaslah begitu ga'.

D: Maka dia pun bukalah rambut anak isteri. (gertak) Lalu dia nak marah @ nak bunuh, ta'ada jalan, sabap orang botina, maklumlah, orang kata ga' seperti ayer didalam daun keladi saja. Lalu yang nama dia pun polopaslah. (gertak) Lalu masuk @ menyujud dari kaki Raja Bali dengan

dengan aku pada masa ini. Aku nak rókox rambut hak botina 'ni dulu, aku nak ambil, aku nak pólung Sagarima pada masa ini.

D: Ha maka dirókox rambut yang nama porompuan yang tiga2, hoi!

Lagu Perang.

FG: Deklah guana ga' belas 'ni 'ni?

KK: Tahu?

FW: Guana? Kak wan?

KK: Patok pun nak kata ... guana ga' alaa oh! Polopas! Polopas! Polopas polopas rambut! (gertak)

D: Guana 'ni ber-tongkol2? Guana 'ni?

Eh? (gertak) Apa sebab 'ni? @

Balas-mana duduk ber-tongkol2 'ni, apa sebab?

FG oto: Oh alaa siapa dia? Bunyi serupa suara abang Raja Bali dah. Oh ala banget2lah ueh! (gertak)

B: Ah! Ah! Har! Har! Mutar gi! Mutar gi! Mutar gi! Mutar gi!

FG: Ta'ada apa dahlah! Alaaa! Putus dahlah @ rambut aku woh! Ya alaa lah. (gertak) Apa macham ga' lagu belas 'ni 'ni? Oh ala abang Raja Bali kata mati. Bunyi serupa suara dia.

KK/FW: Oh alaa! Tak tahulah.

B: Ei! (gertak) Tuan Puteri Kacha! @ Tuan Puteri Gwang! Tuan Puteri Pandan Wangi!

KK: TuanKu patok.

FG: TuanKu patok.

FW: Ah semua2 patok minta ampunlah.

B: Aduh! Sodap woh! Kita menjadi permaisuri didalam negeri Pakian dor? Dua balok kanan, seorang balok kiri.

tangis menangis dengan korana dah
minta ampun mo-limpah2.

PG: Dengan korana patok 'ni ga'
tuanmu jadi yang sebalas 'ni
balas-manaah kanda?

B: Baik adok. (gortak) Guana yang
jadi sebegini?

PG: Dengan korana awang Léla Anggada
balok royat kata abang mati didalam
gua, perangan dengan Kerbau Hamuk.
Dia balok royat, dia kata pat da Raja
Sokoba menjadi raja dalam negeri
Pakien.

B: Ah ha hah! Jadi Raja Sokoba jaga
pintu gua adok. Anak Poléla Anggada
dengan Anila pun yang demikian juga.
Barangbila abang kata, kalau abang
porang dalam gua Singa Haling, kalau
keluar terbit darah putih, darah
abang, adok tutup pintu gua, takut
dan korbau terbit mengomuk; adok nak
duduk menang tak boleh atawa Sagar-
Raja Sokoba pun serupe, ingat
ke-anak2 sekalian rakyat2 dalam
negeri Pakien. Kalau basa bordarah
borak or- or- yang nama bordarah
merah keluar terbitlah, buka tidak
apa, abang boleh terbit. Itulah
datang2 tutup pintu gua.

PG oto: Baiklah juga, dah pesan
umamat belas 'tu, guana yang boleh
dia tutup 'tu?

B: Ayer liur korbau adok. Abang pulas
tongkok korbau 'tu, borjobak ayer
liur, terbit. Kalau begitu, abang
nak periksa anak atawa Raja Sokoba.
Abang masuk kolih mari, duduk
bertidur tindah tindah, selinang
penggung memanggung, abang tak 'loh

Sagariva menjadi raja dalam negeri.

PG: Ai ta'ada arahlah kekanda. Hak
'ni ga' apa boleh buat lagi, patok
'ni awak perempuan. Dengan korana
patok dengar morayu hal, apaola yang
nama anak Anila dengan Anggada; dia
kata abang sudah mati dalam gua.

HK: Ha patok dengar pun sebalas 'tulah
duli tuanmu. Dia kata sokarang la 'ni
ga', pat da Sagariva menjadi raja
didalam negeri. Molainkan pasal yang
nama patok 'ni ga', dia kata kona
jadilah permaisuri hak yang namakon
adok Sagariva, semu, pat da
Sagariva, dengan korananya dulunya
sorang hak patok 'ni kata hak dia
dah.

B: Eh?!

HK: Kata hak dia dah.

B: Ha maka angkat tangan tamper
selalu hei!

Isau Porang.

Isau Berkhabar:

PG oto: Amboh! Amboh lah ng...abang,
ya oh ng...abang, minta ampunlah
abang, beribu ng...ampun. "

B: Ha he he! Minta ampun 'ni dor?

PG oto: Kalau abang bunuh, mati;
abang taruh, taruh nga hidup.

(sorunai) Abang laa...ah. Patok awak
perempuan, apa boleh nga buat, ya
eeh abang? Kalau abang bunuh, mati;

jual jauh jauh, tanam dalam lah abang
wah. Patok ikutlah abang emu 'kut
manaah abang laa...ah. " (sorunai)

kolih, panas hati, pegang tongkok,
 abang lompar solalu, tak tahu jatuh
 dimana. Abang nak cari anak, Polóla
 Anggada dengan Anila, mata dia buang
 dimana. Tak elaset kolih darah dengan
 ayer liur 'tu, tak kenal. (gertak)

PG: Nak 'tu ga' apa jalan lagi duli
 tuanku. @ Petutlah 'lart mana2 sokali
 pun. Petok 'ni ga' laksana benang
 putus, ikut amallah hijau atawa
 merah. Kalau abang taruh hidup, kalau
 bunuh mati.

D: Ah balai kedialah. Amaranlah
 sokali 'ni nak buat guana dan ...
 baik.. ialah muak kedéna dahlah.

D: Ha maka berjalan solalu. Ha chap!

Lagu Hulubalang.

TIME

Lagu Hulubalang.

D: Maka Raja Bali, dia keluar terbit
 didalam istana, dia nak cari anak
 dia Anila dengan Anggada pada masanya.
 Ha chap!

Lagu Hulubalang.

PA: Adok Anila.

A: Kakakku Anggada?

PA: Ah kita sokali 'ni nanti
 tanggunglah. Ayah kita tak mati,
 terbit mari, masuk didalam istana,

• boleh haru hara dah, bonda atawa pak
 da Raja Sekoba. Dimana ken mati atawa
 hidup tak boleh tahu. Melainkan kita
 sokali 'ni, balas-mana nak jawab
 kita? Kalau ayah berjumpa dengan
 kita, balas-mana kita nak atawa nak
 jawab 'lart mana atawa kita nak kiro
 'lart mana?

A: Nak 'ni bagini kotenda. Maka kita
 royat betulilah. Sudah kita tongok

(The lamp goes out.)

D: (Oh alai!)

Lagu Hulubalang.

D: Kalau sekira aku bunuh mati
 sungguh perempuan apa boleh buat.
 Dia ikut ama, dia duk royat dah.
 Belailah kita buat biar rasa nak
 bozi dia tahu jalan2an sikit. Eh!
 Anggada! Anila, mari dulu barang
 sokojap.

D: Maka dia meluit daripada anak
 dia.

PA: Ah sudah! Balas-mana adok?
 Bonger suara macham ayah sudah
 naik, sudah boleh masuk dalam
 istana.

Kelih berdarah putih 'tu ...

D: Maka tengah duduk berchakap, ha sampai bapak solatu hai!

Lagu Perang.

D: Hoi Palóla Anggada!

PA: Ayahanda.

D: Anila!

A: Patok tambah ayahanda.

D: Baik, aku hukum kamu, aku lotok

adat kamu dengan tiga berandak, balas-mana hukuman aku pada masa yang dulutala?

PA: Ayahanda? Patok dengar hukuman ayah, suruh gi jaga pintu daripada Gua Singa Maling, ayah nak masuk berporang. Ayah masuk berporang tu-dongan Anak Amuk.

D: Ah betul begitu.

PA: Kalau gitu ayah kata, kalau bana berdarah putih keluar, anak tutup pintu gua, pak da tutup pintu gua dengan batu atawa kayu kayan. Jangan bori torbit Anak Amuk mengamuk didalam negeri.

D: Ah betul.

PA: Kalau ba- bana berdarah merah, barulah patok tak tutup. Kalau begitu, pak da duk kelih, patok duk tengok, berdarah putih torbit, putih torbit, lalu patok pun, pak da kata tutup, bangat2; pakot tutuplah ayahanda pintu Gua Singa Maling. Bah balas-mana paduka ayahanda?

D: Baik, orang buat mata kamu, orang menjadi mata kamu, balas-mana? Mu tanggung matamu siang menjadi malam, apa mu tanggung?

PA/A: Harap koampun tuanku.

D: Orang buat perut, ada ini perut,

D: Maka Anggada dia dengar yang nama balok kota, sorta dia pun hunger masuk di- dari hadapan bapak hai!

Lagu Perang.

D: Hoi Anggada!

PA: Tuanku patok.

A: Tuanku patok.

D: Mu sokarang la ini, aku nak tanya, mu jawab biar betul2.

PA: Harap koampun.

A: Harap koampun paduka ayahanda.

D: Aku suruh mu jaga pintu gua tu-dongan Segeriwa, pak sandaramu, yang dua berandak, apa mu jaga?

PA: Patok jaga.. Ayah kata kalau torbit darah putih, darah ayah. Kalau darah putih, patok tutup pintu gua, pak da tutup pintu gua. Berangbila kalau berdarah merah, darah korbau, ta'adalah ndu- tutup monutup. Kalau begitu, patok tengok, patok kelih, pak da pun tengok berdarah putih torbit. Kalau begitu, lalulah patok tutup pintu gua, ayahanda, pada masa sokarang la ini.

D: Mu tak konal, kalau begitu, darah dengan ayor liur korbau, mu konalkah tidak?

PA: Patok tak konal ayahanda. Patok tengok putih, pak da kata jala dah darah bapak, lalu pakot tutup solatu.

D: Ghes! (gortak) Gholaka Anila Anggada! O Ayer liur korbau dengan darah, mu tidak konal der?

PA: Harap koampun tuanku, patok tahu putih, pak da pun kata putih jala darah dah. Lalulah tutup bangat2 'tu, takut keluar torbit korbau mengamuk dari luar.

tolinga, ohukup hawa napan, matokot
dan chita rasa atas sifatmu seorang.
Kalau begitu, mu jaga apa? (gertak)

PA: Harap koampun ayahanda. Patok
ta'ada arohlah, dengan kerana patok
kolih keluar puteh ga', patok duk
sangka darah ayah.

B: Mu tak kenal darah orang dengan
ayer liur 'tu mu tak kenal?

PA/A: Patok paham puteh se-mata2 ya
ayahanda.

B: Jadi mu tak kenal darah aku 'tu
dengan ayer liur korbau, mu tak
kenal. Mu tak tetap kolih molek
atawa betullah darah atawa ayer. Mu
tak kolih?

PA: Kolih nampak puteh raja tuanku,
takut terbit korbau dengan merta
merta. Itulah yang tertutup duli
tuanku.

B: Maka angkat kaki, tendong anak
selalu hei!

Lagu Perang.

A: Harap koampun ayahanda,
beribu-ribu ampun. Kalau ayah bunuh,
matilah patok duli tuanku.

B: Anila ini mata buta, porut mampus
tolinga tuli. Mu jaga daripada yang
nama pintu gua. Mu duk turut bapak
saudara Raja Sekoba. Mu tak ingat
bapak yang sejati duduk berporang
didalam gua. Mu tak kolih, mu tak
tetap.

PA: Apa boleh buat lagi ayahanda
hak 'ni ga' ayahanda. Kalau ayah
bunuh patok matilah, tanam dalam,
gantung tinggi ayahanda. Hak 'ni ga'
ampunlah ayahanda.

B: Ha maka jilak anak selalu hei!

B: Chelaka Anila Anggada! (gertak)
Orang buat mata, buat tolinga, buat
kalem ber-kata2. Matamu tengok apa?
Tolinguamu dengar kan begapa? Inilah
berkara Anila dengan Anggada 'ni
jahat betul. Mu suka nak suruh pak
saudaramu jadi raja dalam negeri
dor? Sagariva menjadi raja dalam
negeri.

PA: Tidak ayahanda, (gertak) buntan. @
Dengan kerana patok, dah sudah pak
pak da kata, dah sudah mati ayahanda,
balas-mana? Siapa nak jadi raja?
Siapa benar koniepa? Patok kata, hak
'ni ga', lain pada pak da Sagariva
menjadi raja.

B: Ha! Pak da-mu tak tahu jatuh
kemana dah. Sokarang la 'ni, anak
yang dua beradok 'ni, ini anak aku
betul, ini anak enjing, anak babi!

B: Maka angkat kaki, tendong anak
antara kedua hei!

Lagu Perang.

PA/A: Harap koampun ayahanda. Kalau
ayah bunuh matilah patok, kalau ayah
taruh hidup patok dua beradok nak
buat guana lagi ayahanda. Patok pun
dengan losat, dengan gaduh. Pak da
kata, "Bangat anak! Tutup pintu gua.
Ini darah ayah dah". Hak 'tu ga',
apa boleh buatlah ayahanda pada masa
sekarang la 'ni ga'. Kalau ayah
bunuh mati, jual jauh, tanam dalam
patok antara yang dua beradok. Ini
(gertak) yang demikianlah. @

A: Patok pun sorupa juga ayahanda.

Lagu Perang.

A: Tolah kolkanda, jadi yang sobagini.
ga', ai matilah kita sokali 'ni, nya
bunuh di oleh bapak.

PA: Hak 'ni apa boleh buat lagi adok?
Kalau kita nak maneah chorita, kita
dua beradok, dengan bersabit ayah kita
Raja Bali, apa boleh buat lagi adok?
Sakit tanggunglah, saka tanggunglah
adinda.

A: Aduh! (gertak)

B: Ghos! (gertak)

PA/A: Harap kompun @ paduka
ayahanda.

B: Hoi Poléla Anggada! Anila!

PA/A: Tuanku patok.

B: Ma terbang torbis lompat parit
ronchit ronyah gi! Aku tek suka, aku
tek rela duduk didalam negeri ini.

. Boleh anak aku, tidak 'ni, anak
anjing, anak babi. (gertak) Basa
menatang @ pe'ol huduh. Kolak? aku
jijak, aku pulas tengtok. Ma terbang
gi! Ma tek 'loh duduk dalam negeri
Pakian!

B: Maka Anggada dengan Poléla yang
nama tu-dengan Anila!

B: Ko-dua2 sokali, pergi dengan
bangat! (gertak)

. PA/A: Harap kompun ayahanda, patok
nak gi @ komanalah ayah? Dongen
korana patok 'ni, anak ayah, hajat
ga' ber-sama2 dengan ayahanda.

B: Hei! (gertak) Aku tek @ terima
sama sokali. Pergi! Kena tapak kaki
aku pula!

B: Maka anaknya dua beradok, talat
kelih kobapaknya. Maka dia pun
hundurleh dua2, ta'ada arah upaya,

B: Baik, Anggada, Anila. Ma anak
aku sungguh. Aku tek suka, aku tek
rela, ma terbang torbis lompat parit
ronchit ronyah gi! Aku tek piara
ma hingga sampai chukup dah. Kalau
nasibmu baik, badannya bertuah, ma
boleh dapat baik. Sokizanya, aku
tek suka dari dalam negeri. Torbit!
(gertak) Gi! Ah!

B: Maka Raja Bali pun sudah tondang
keanak, apatala hambot anak serta
nya tolat anak terguling banting
Anila dengan Anggada. Bertoriatlah
orang dua beradok, keluar torbit
pada masanya.

apa boleh buat lagi dah, nasib dia,
takdir dia. Maka dia pun berlarilah
keluar terbit (gertak) dari dalam
negeri Pakian. @

D: Ma terbang pergi! Ma tak suka,
aku tidak rela!

D: Maka Raja Bali pun berlarilah masuk
(gertak) dari dalam anjung bumi
istana. @ Maka Polóla Anggada

• berterlaknya ayer mata bor-sejor?
orang dua beranak- dua beradok.

PA: Apa boleh (gertak) buat lagi dah?

@ Ayah tak suka dah piara kita, halau
kita dua beradok. Kemana lah kita nak
pergi?

A: Hak 'ni ta'ada azahlah kanda.

PA: Ikut untung badan takdir, ikut
jatuh, nak buat guana lagi dah? Kita
nak tumpang bapak tak boleh. Baiklah

• kita bawa untung badan takdir; untung
kita sebut, tak jadi tenggelam,
untung batu, tak dapat timbul.
(gertak)

D: Maka hilang royat charita orang
dua beradok @ bor-bora12 ayer mata
seperti manek putus dikerangan,
seperti bomban gugur ditampuk. Hori

Lagu Hulubalang.

PA/A: Bawa untung badan takdir lah
• kita. @

D: Maka hilang royat charita Anila
Anggada berterlaks 'tu ga', bongkok
mata2; ta'ada arah, ingat dia nasib
tak baik, badan tak bertuah. Apa
boleh buat lagi dah? Dia nak gi
tumpang siapa? Ayah halau dia, hambat
dia. Ingat dia 'ni ga', berjalan dua
beradok ga', ikutilah untung dia baik
tak boleh jadi jahat, untung dia

PA: Selesai dahlah kita 'ni, adok
Anila; dan jadi begini, apa boleh
buat lagi dah? Al nasib kita,
takdir kita, apa boleh buat.

A: Ah hak 'ni ga' balas-mana 'ni
abang? Kita nak gikah atau tidak?

PA: Tak 'loh duduk dah. Kalau kita
duduk sama ayah, lama2 dia panchung
kita, dia bunuh kita.

A: Dah? Kemana kita nak pergi?

PA: Kita berjalanlah membawa untung
badan takdir. Apa boleh buat lagi
dah. Kita membawalah diri dua2
beradok.

D: Berjalanlah Anggada dengan Anila
keluar terbit. Ha chap!

Lagu Hulubalang.

D: Maka Sagasiwa tak tahu jatuh
ditoluk mana. Anila dengan Anggada,
nya hambat dibapak dia, nya tendang
dibapak dia, keluar terbit ayer
mata bor-bora12 macham manek putus
dikerangan. Kemana dia nak pergi
tak boleh tahu.

jahat tak boleh jadi baik.
 Molainkan menurut harus,
 pedoman, takdir bagi yang
 mana perbuatan bapak dia
 tu-dengan anaknya. (gertak)
 Maka hilang rayat chorita
 dia. @

Molainkan hilang rayatlah dulu chorita dengan
 malan 'ni, esok hari malam esoklah pulo kita
 berhubungkan chorita dari bangsal Mombarum
 Dowa.

Lagu Seri Rama Koluar.

* * * * *

AD.B.

D: Maka hilang rayat, hilang chorita orang
 dalam negeri Solurah Tanah Jawa, memochah
 chorita wayang hikayat bari jitza dibongsal
 Mombarum Dowa. Ini daripada yang nama
 membaucken chorita dari dalam negeri Siusia
 Menderapura, ber-uchap2 dari memochah ekan
 chorita dari dalam negeri Pakian, negeri
 Mahraja Bali. Barangbila negeri Raja Bali pada
 masa sokarang la ini; dia sudah hambat daripada
 anak dia, Anilanya seorang, Anggadanya seorang.
 Adok dia Mahraja Sagariva, dia sudah dia
 batung, tak tahu jatuh diteluk mana, rantau-ran
 mana. Barangbila dia nak koluar dari atas
 balai bersiben agung. Ha chap!

Lagu Kulubalang.

D: Maka aku koluar atas balai bersiben agung,
 dengan kerana pada masa sokarang la 'ni aku
 moneluk didalam negeri Pakian, negeri pada
 aku Raja Bali. Aku sudah hatau adok aku, tak
 tahu jatuh dari mana Sagariva. Anak aku Anila,
 Anggada, aku sudah hambat, tak tahu jatuh
 dari teluk mana, rantau-ran mana. Kemudian
 pada masa sokarang la 'ni, aku te'ada rakyat,
 aku te'ada bontora pada masa sokarang la,
 dengan kerana aku hari yang dihadapan lagi,
 aku boleh poluk sekalian rakyat bala bontora
 diatas Bukit Gunung Laga Pisang. Baiklah aku
 nek panggil adok aku tuen puteri yang tiga 'ni,
 aku nek nasibah kodio. Ya adindaku antara yang
 kotiga. Adok! (gertak) Koluar dulu adok atas

balai @ bersiban agung berhadapan abang disini. Adok jangan takut. Adok jangan runsinglah. Abang kalau sekira abang nak bunuh, abang bunuh dah.

B: Barangbila, Tuan Putori Géwang dengan Tuan Putori Pandan Wangi tiga sekali, dengar bunyi abang dia keluar, memanggil, dia pun ber-lari2lah berhadapan pada masa sekarang 'ni.

Lagu Dan Dondang Beret:

FG oto: Ya adok ga' dani do do dondang ya adok. Marilah adok kita keluaa...ar dari dalam istana. (serunai) Abang, harap koampunlah abang beribu ampun, harap kema'af beribu ma'af. Patok aah masuk hadapan abang. *

B: Ia!

FG oto: Hukum mana adat menaaa, abang memanggil? (serunai) Abang weeh chobelah abang berkhobar atas adok antaraan yang ketiga. Patok nak dengar khabar mana berilite, berita manaaaa. * (serunai)

B: Ha ha ha ha ha!

FG oto: Iiiiiiaalah. * Ia patok sembah kanda.

PK: Ia patok sembah.

FW: Patok sembah tuanku.

B: Ah begitu adok ner?

FG oto: Ia.

B: Baik adok. Abang panggil adok keluar terbit atas balai bersiban agung, ber-sama2 dengan abang, bukan abang nak godam palu adok dak dah. Bukan abang nak hambat halau adok, nak bunuh tendas adok, tidak. Dengan kerana sekarang la 'ni, adok, abang membuat ungkara didalam negeri Pakian disiji, dengan kerana huduh porangai, huduh basa pada masa janji-rannya abang nak porang yang nama abang nak masuk porang didalam Gua Singa Maling, tu-dengan Anak Amuk itu. Abang kata sekiranya kalau basalah abang tidak porang dalam gua, kalau basa abang berporang diluar gua 'tu, kalau abang mati adok, orang nak merontah dalam negeri Pakian, habis, tak tahu lek22 tak tahu perompuan, nya mengamuk diAnak Amuk, mati habis adok.

FG: Ia hak 'tu betul tuanku.

PK/FW: Ia betul tuanku.

B: Lalu abang sudah buat kiva dengan Anak Amuk, kata, "Baik kita berporang didalam gua. Barangbila kalau mati mu aku pun, disitulah tempatnya kita berseudah". Lalu abang berposan, abang

kata, "Hei adok Segariwa, anakku Anila Anggada. Mu kona jaga pintu gua. Kalau basa aku berperang dalam gua dengan kerbau Anak Amuk 'ni, kalau aku mati, kalau darah putih darah aku keluar terbit dipintu gua, mu tutup selalu pintu gua. Aku takut kerbau terbit mengamuk. Lalulah kalau berdarah merah, itu darah kerbau, mu jangan tutuplah, aku boleh keluar, sudah mati dah kerbau didalam Gua Singa Haling". Lalu abang ber-perang2, serta dilakendaki Sang Agung Maha Dewata, abang bunuhlah kerbau Anak Amuk 'tu dengan kerana kuasa dia 'tu bukan kuasa kerbau sejati dalam dunia, bukan.

FG oto: Ia betul.

D: Dia kuasa dengan Dewa2 Empat tolong dia. Abang kolih, nampak ne-mechut2 naik kudara isokayangan bergelibat macham kilat, abang tahu titis dewa2 tolong dia. Lalulah abang berperang, tidak dan banyak limbat, adok, abang lompat naik atas belakang dia, abang jijak kaki sebelah atas tanduk kiri, abang tangan- yang nama abang pegang tanduk kanan, abang pulas tengkok, sudah mati, adok, berjebak ayor liur kerbau 'tu, pikiran monileh terbit dari pintu gua. Lalulah dia pun tutup, dia kata darah abang dah. Abang pun, dah sudah mati kerbau, nak terbit tak boleh, gua sudah tertutup. Abang monasib didalam gua 'tu bukan ne-barang2 lagi. Lalulah abang lalai, abang yang nama pasang, pasang dalam gua 'tu. Lalulah Anak Dewa Empat, satu orang dewa, dia kata, "Hei Raja Bali, mu" dia kata, "Mu tak usah duk monasiblah, mu boleh terbit juga. Mu ambil pedang mu korat tengkok kerbau 'tu, mu pokung dipintu gua, pechah pintu gua, boleh mu terbit, mu morontah didalam negeri Pakiran". Lalu abang panchung tengkok kerbau, abang potung pintu gua 'tu, pechah terbit. Datang2 abang balek mari itu, adok, abang kolih ne- yang nama Anila Anggada ta'ada, abang terus masuk dalam istana, kolih adok duk bertindoh bertindoh berpegang bercolihang dua di kanan, dua- satu di kiri. Abang tak 'loh kolih, adok, abang pegang adok, abang simpul rambut adok yang tiga2, abang pegang tengkok Segariwa, abang batung, tak tahu jatuh diteluk mana. Abang terbit mari perokna anak Anila Anggada. Lalu dia royot dia kata dia duk sangkanya darah ayah dah. Pak da kata darah ayah. Inilah berkeranya. Yang boleh jadi yang lagu yang nobagini, itulah, adok, contoh pedomannya.

FG oto: Tunku patok.

FG: Iak 'ni ga', patok 'ni beginilah, orang perempuan 'ni ga' kalau basa lekana benang putok, ilutlah abang nak ama. Dan anak Anila kata: ah orang lain tak jadi raja lain pada Sagawia menjadi raja. Ga' patok orang botina 'ni ga', ilutlah orang horot, ta'ada ubahlah lombu, orang ohuchuk tali ga', horot begitu patok turut, horot begini patok turut. Ah mula patok jadi istori kebawah dari tuanku kemudian boleh jadi adok ipar pula; buat anak laki, malu pun, nak buat guana lagi dah?

B: Ah begitu der?

FG oto: Ia. Ia molainkan ga' salah 'tu ga' babie salahlah patok tuanku.

B: Ah tidak begitu adok. Balai kedie nak buat guana dah. Molainkan masuklah, masuklah, masuk dalam anjung istana. Abanglah morontak didalam negeri Pakian.

FG oto: Ah nyetalah tuanku.

B: Ah maka istori yang ketiga pun berlarai masuk (gertak) didalam anjung bumi istana. @ Sukalah berasa perempuan isterinya dengan kerana anak laki amar dah, ta'ada susah, ta'ada apa2 dah. Maka Raja Bali, dia sokarang la 'ni, ta'ada rakyat, ta'ada bale benteng pada masa 'ni, molainkan dia berlarai masuk, (gertak) dia orang luana dalam negeri Pakian. Maka hilang royatlah @ Raja Bali duduk didalam negeri, duduk hias, dia nak manakluk rakyat pada masanya.

Timbul royot Anila dengan Anggada berjalarlah membawa untung badan takdir, nya hambat dibapok. Ia ohap!

Iaku Hulubalang.

B: Maka hilang royot ohorita Anila dengan Anggada berjalan bawa untung tak tahulah dia nak jatuh di-mana2 tempat tak boleh tahu, membawalah takdir dia. Dia 'ni ga', kalau basalah ada boleh dia tumpang berteduh, dia nak tumpanglah duduk bawah teduh. Molainkan ta'ada arah upaya dia berjalan 'tu ga' keluar hutan torbit padang. Yang kousah makan minum nasi gulai, ayer pun tidak berjumpalah dia dua beradok. Hilang royot ohorita dia.

B: Maka timbul
royot Raja

Timbul royot Sagawia. Jatuh dimana jatuh? Jatuh didalam alas belukar yang muda2. Bawangbila pasanglah dia

Sekoba. Dari mana jatuh?

Jatuhlah dari dalam alas yang
besar dibolukar yang mudo2.

(gertak) Bertorolaknya Raja

Sekoba, ta'ada arah upaya;

S: Aku nasib tak baik, badan tak

bortuah. Aku nye pegang di Raja

Bali, nye tahok aku bukan

ce-barang2 lagi. Aku 'ni mati

dahlah pada masa ini.

D: Maka bertorolaknya dia, duduk

daripada yang nama didalam alas

hingga sampai dia 'tu pasang

daripada jalan- lalulah tahi mata

dia pun, bertorolak monasib dia

'tu monibullah jadi satu

daripada yang nama nampak seperti

anak pusu jantan dari hadapan

mata. (gertak) Lalulah dia pun

pasanglah dia disitu, tak khabar

hulu, tak khabar hilir, membawa

untung badan takdir. Hilang royot

cherita dia situ.

Timbul royot Sori Rama dua

beradok pun berjalanlah pula,

anak nak tiba masuk dalam negeri

Pakian, ini ga', dimanalah

tempat nak boleh dapat tersenang

dari dalam negeri Pakian.

duk bertorolak didalam alas hingga sampai

tahi mata 'tu menjadi pusu; inget nasib

dia, dia jaga daripada yang nama

(gertak) pintu gua abang dia Raja Bali.

@ Kolainkan tanda kuat Raja Bali tidak

boleh jadilah berakira bichara. Nya

pokang dia tengah dia duk beradu,

tengah dia duk jendera. Hilang royot

cherita dia.

Timbul royotlah Sori Rama dua beradok

Laksamana, tiga dengan anak Hanuman. Dia

sudah berjumpa dah dengan Hanuman.

Barangkila yang nama Hanuman mengaku dah

jadi yang nama dia duk turut, turun

ohari didalam dunia. Dia keluar didalam

yang namakan kokoyangan, dia turun dalam

negeri Pakian ber-sama2 dia kenallah

ayah bapak saudara dia nama Raja Bali.

Barangkila dia duduk sejenang disitu,

dia berkenal disitu bapak saudara,

lalulah dia nak berjalan pula keluar

yang nama dia keluar terbit, dia ohari

ayah dia. Royot kata ayah angkat dia

Raja Dewa Sinar Matahari, "Ayahku yang

sebenar, Raja Sori Rama, putch kuning

ohahaya hijou, bepak saudaramu putus kuning ohahaya morah,
duduk asok berjalan dalam alas, duk monohari bondamu Tuan
Puteri Siti Dewi, telah hilang yang nama 'tu nya ambil
diMaharaja Wana."

Lagu Berkhabar:

SR: Ya adok, pada ng..abang. Ya acooh. Adok koluculah
ng..adok dari bawah gununglah adok woch. Dibawah pohon
asem Jawa, tigaan beranak laas...ah...* (sorunai) Alas...
Bila masalah ng..adok kita nak berjumpa dengan, adok,
kak wamu Siti Dewi, jatuh ditoluk mana? *

L: Tuanmu.

SR: Rantau-man masalah adok takluk Bota Maharaja Wana,
laas...ah. *

L: Ia. (sorunai)

SR: Awang laas...ah, bila masa nak balok bonda kooyah? *

H: Ia!

SR: Laas, awang wch, dalam negeri Maharaja Wana. *

H: Ia!

SR: Tahun masalah awang woch nak jumpalah, anak, laas...ah. *
(sorunai) Aoh belas 'tulah adok Laksamana, anelau Raja
Hamman.

H: Ayahanda patok.

SR: Kalau begitu, ayah 'ni ga' nik, kalau selagi tidak
boleh balok bonda tuan hamba Tuan Puteri Siti Dewi ga',
nik, ayah tak balok dalam negeri Sertapurulah nik.

H: Eoi! Hak 'ni (gertak) 'gini ayahanda. Jangan susah
bimbang @ walang hati. Asal ayah 'tu mengaku patok 'ni anak
sejati, ta'apalah. Kita turut, kita ambil bonda kembali
balok dalam negeri Pulau Langkawi. Jangan susah bimbang
walang hati, atas tanggungan patok. Asal ayah 'tu mengaku
patok ini anak ayah, ta'apalah.

SR: Ia, tidak apalah nik. Ah nik tak berjorot lagikah?
Dah makan nasi sudah sobok dah.

H: Ah berjorot dah, berjorot dah, (gertak) berjorot dah!
Asal kolur awang, biar sehap, @ ta'apalah!

SR: Ia (gertak) hak 'tu ga' ta'apalah @ anak.

H: Ha kita berjalan pula!

D: Maka Siti Rama dah sudah dia dapatlah anaknya seorang
dari dalam alas belukar yang mada; ini dia kolur didalam

negori Wat Tujuh Kodl Boromas, 'tila
pada masa dia gi panah tal 'ni 'tu,
dia wa' balok Tunn Putori Siti Dewi,
nya churi diMahraja Vena. Barangkila
dia nak berjalanlah tiga2 berhamba
dibawah pohon asam jawa.

Lagu Berjalan:

SR: Belang berjalan, belang
berjalan, belang2 berpikir, belang2
berjalan, belang2 berpikir. Ya
ngan..adok, adok pada abang. Ya
ngan..adok pada abang. Inggoi er er
cecece neno eor cecece neno, adok
ooh... " (serunai) Ya ooh adok
laksana.
L: Ia kakak? Meehan mana kakak?
SR: Baiklah adok. Eh dahaganya abang!
Laparnya ayer 'ni ga' buken2
se-barang2 lagi adok. Nasi makan
somentolahlah dah. Asal boleh makan
ayer setogok ga', berasa segar nilit
adok. Makan tidak, tidur tidak 'ni
ga', meehan manalah paduka adinda?
L: Ia hak 'tu ga' betul begitulah
kekanda. Dah balas-mana kekanda?
SR: Gilah adok, tolong chari ayer
kebeng setogok. Abang 'ni lapar
sangat 'ni.
L: Ah baiklah gitu ga'. Nak makan
ayer 'ni ga' kekanda, dalam hutan,
dalam cherang 'ni ga', bukan
se-barang2 lagiilah.
SR: Belailah adok. Choba esbu gi
chari. Kalau diberi yang nama kalau
dapat ayer, boleh makan. Kalau tak
dapat, kita berjalan lagi.
L: Ah baiklah. Awang Raja Hanuman.
H: Ia? (gertak) Balas-mana pak da? @
L: Ayah tuan hamba lapar ayer nil.

Lagu Berjalan:

SR: Belang jalan, belang2 berpikir,
yaaa oi jalan, adok kita berpikir
arak tiba menchari kak wan. Mene
duduk kak wan wooo eei ooooh... "
L: Ialah kanda. (serunai)
SR: Ya adinda.
L: Ia kanda?
SR: Ala dahaganya, adok, ayer, adok
oh, bukan se-barang2 lagi, adok.
Muga didalam alas belukar yang mudo2,
yang keneah nasi makan, ayer minum
pun tak boleh berjumpa. Kalau begitu,
abang 'ni ga' berasa dahaga sangat
ayer, berasa nak makan juga ayer
setitok, adok. Kalau tak 'loh makan
ayer ga', adok, abang nak berjalan
pun tak ohokap.
L: Oh begitu nor?
SR: Ia.
L: Molainkan hak 'ni beginilah kanda.
H: Ah guana pula pak da? Ayah
berhenti?
L: Ayah nak ah berasa dia dahaga
ayer nil.
H: Ah dia dahaga ayer?
L: Ia.
H: Dah? Dah? Dah? Dalam hutan begiti
kita nak chari diwana?
L: Ah hak 'tu ga', kita charilah,
ikut patutlah.
H: Ah gi! Pak da gi chari ayer, biar
patok jaga ayah.

Pak da nak gi chari ayor. Nik jaga ayah tuan hamba ner?

Hi: Hei! Moleklah (gortak) Kalau base pak da @ tak sir chari, biar patok gi chari.

Li: Baiklah, biar pak da gi chari.

Hi: Hei! Moleklah begitu ga'.

De: Maka laksamana dah sudah abang dia dahaga sangat (gortak) ayor,

angkat tangan sembah. Dia pun nak berjalanlah chari ayor dari segenap alap. @

Lagu Berjalan:

Li: Telah meninggal dari kaki kanda, Telah meninggal dari kaki abang, kaki abang oooooh.. (serunai) * Chorung bukit 'ni ta'ada nampak ayor setitok. Balas-mana 'ni? Abang aku 'ni dahaga sangat ayor. Ambuh, ta'ada keluarlah ayor didalam oholah2 batu.

Di: Maka laksamana tinggal dibukit berjalan pula, dia duk chari segenap chorung.

Lagu Berjalan:

Li: Belang jalan, belang2 berpikir oooo..oh. * (serunai) Nampak rejap angat-lobang pusu kecil disini dibawah pohon somoru 'ni. Iah!

sikitnya ayor; jernih, jernih.

Balas-mana dia nak ambil? Balailah tak 'lah banyak, boleh setegok pun sudah abang aku. Maka aku nak ambil dengan apa?

Di: Baiklah, (gortak) dia pun gi chari ambil daun kayu. @ Maka dia ambil daun kayu, dia buatlah temalung. Lalulah dia pun pergi duk siringlah ayor daripada yang nama

Li: Ah melainkan hut 'ni, nik duduklah sama2 ayah tuan hamba. Biar patok berjalan gi chari ayor dalam hutan 'ni ga', maktumlah kande, muga dalam hutan 'ni ga'.

Si: Ah kalau adalah ayor chorung2 bukit, ada ayor tolaga burung pun jadi, balailah adek. Asal boleh ayor setegok pun, sudahlah.

Di: Maka laksamana dah sudah abang dia lapar ayor ga', dia nak berjalanlah chari ayor didalam hutan.

Lagu Berjalan:

Li: Arak tiba dari dalam hutan, arak tiba dalam hutan, ooh hutan ooh.. * (serunai) Ai dari dalam hutan 'ni, oholah2 batu, ta'ada berjumpalah ayor. Bukan barang se-barang2 lagi. Lalulah aku berjalan. 'Nilah baru aku kolih, nampak ayor menilih sikit sangat torbit dari dalam pusu sobutir 'gini. Kalau begitu, ayor 'ni ayor apa 'ni eh? Balailah ayor apa2 sekali pun. Barangbila dah sudah ayor abang aku boleh setegok pun sudah. Chari tolaga burung pun ta'ada, yang keusah keapa. Nak ambil dengan begapa 'ni?

Di: Maka dia pun gi ambillah satu daun kayunya (gortak) buatlah temalung. Lalulah dia gi duk menyiringlah ayor daripada pusu sobutir (gortak) disaki.. Maka dia pun duduklah menyiring ambil 'tu

dari anak pusu jantan sebutir. Maka dia pun duduk siring 'tu, ta' adalah masuk banyak, masuknya orang kota ga' setegok saja jah. Tobing duk tadah yang nama laksamana 'tu ga' diketi anak pusu jantan.

L: Boloh dah setegok keabang aku, ayahnya jomoh sangat. Maka baiklah, heh 'ni aku pikir hilang dahagalah.
Maka bor- basa dia boloh makan heh 'ni ga', boloh kita berjalan pergi pulo.

Lari Berjalan:

L: Patok balok dari hadapan abang, patok balok dapan abang, ah oooo..oh.. " (sorunai) Ada ayor pun sikit sangat kanda, molainkan ga', maulanlah beri hilang2 dahaga.

SR: Mari adok mari, abang leper sangat.

D: Maka laksamana pun berilah tomalung ayor keabang dia. Maka yang nama bor-sambung2lah (gortek) tangan

'tu dengan adok laksamana. O Maka Sori Rama leper ayor sangat. Maka dia pun tunduklah nak makan. Masam! (gortek) Manin bonar! Hanyir sangat!

SR: O Ah! Ah! (gortek) Necham mana ini adok? Ayor ini hanyir sangat 'ni bu' apanya adok oh? Adok gi ambil ayor to- dimana adok?

L: Patok ohari dalam telaga burung pun ta'ada, dicholoh batu pun ta'ada. Ada bontom sorbit dari anak pusu jantan sebutir. Patok nampak serupa pusu ga' dibawah pohon anak semeru copohon, lalu patok duk miring diuita, boloh setegok duli tuannya.

SR: Hanyir bonar adok. Hanyir boda'a,

ga' bukan se-barang2 O oh ala nak boloh setegok 'ni ga' bukan mudah bukan biacara, ayor kota kebanyakan tidak juga. Maka sudah dia tadah bolehlah.

L: Iha, aku pikir barangkali bolehlah setegok. Balailah nak buat guano, tempat payah 'ni ga'.

D: Maka dah sudah boloh ga', dia pun nak patok balok balok gi rah abang dia pula dibawah pohon moraksa.

Lari Berjalan:

L: Arak tiba dari hadapan abang. Arak tiba hadapan abang, oooo.. " (sorunai)

SR: Dalam-mana adok?

L: Oh ala ad- kanda, boloh pun, pegang katalah kanda, tak sampai dua tegok. Pikiran patok, setegok pun tak cukup. Ta'ada arah nak ohari, patok duk putar tak bontom kolkanda.

SR: Iha, balai kedialah adok, nak buat guano? Iha dalam hutan ohorang 'ni ga' bukan tempat tolega, bukan tempat kolam tidak. Asal boloh setitik pun sudah.

L: Ambillah abang. Patok duk siring (gortek) diketi pusu.

D: Maka Sori Rama pun ohapai ambil daun kayu. O Maka dia pun longgok ga' titoklah masuk (gortek) dari dalam mulut.

SR: Mana ini adok? Ayor 'ni pelok sangat 'ni adok oh.

L: Ia balas-mana kanda?

SR: Iah! Ayor 'ni seperti ayor dana orang bogini 'ni adok 'ni oh. Hanyir

ohoba adek achulah siam. Adek tak
simumlah 'tiko pada masa adek duk
tadeh ayor? (gertak)

L: Ia tidak tuanku, ingat abang
dahaga sangat.

SR: Ohoba adek siam. (gertak) Adek
makan, ohoba achu letak @ dilidah.

L: Aduh! (gertak) Patok pun borasa
horon juga tuanku.

SR: Dimana adek ambil? Adek boleh
ingat, wa' masuk abang gi tong- kita
gi tongok?

L: Ingat tuanku.

H: Heoi! Iya gi (gertak) ambil dimana
datuk 'tu hai? @

L: Ada daripada anak someru saja
anakku Hamunan.

SR: Gi, kita pergi adek. Abang nak
gi tongok ayor yang hanyir sangat
begini, nak makan tak 'leh, macham
ayer dana orang begini 'ni.

L: Tahu? Patok nak kata pun tidak
kone tuanku.

H: Gi! Gi! Kita pakot gi tongok.

D: Maka Seri Rama pun berjalan pula,
tiga beranak, tuju dari hadapan yang
nama dari hadapan tempat yang ayor
keluar daripada beuh pusu.

Lagu Berjalan:

SR: Belang jalan, belang?
berlonggang, belang? berjalan,
belang berlonggang, oooo..oh. *
(berunai) Diniilah adek dor?

L: Ayer 'tulah patok tadahnya.

SR: Oh alah! Sikit sangat ayor
didalam terbit didalam tanah
cobogini. Ayer apa yang polok belan

sangat, nak makan tak boleh, borban
bukan ne-bawang?, hanyir sangat adek.
Adek ambil dimana?

L: Digigi pusu kechil sangat dull
tuanku. Patok kolih monampok
moniloh, patok khor siring tadeh.

SR: Ihi! Ayor ini polok benar 'ni.
Ohoba adek achu ambil, adek ohoba
ga' adek siam. (gertak) Ayor ini
hanyir sangat adek. (gertak)

D: Maka Laksamana pun ambil. Maka
dia pun duk simulah dari dalam
yang nama pusu.

L: Ia betul sungguh kanda. @

Padanlah kanda nak makan tak boleh
pun, jadi ayornya ayor borasa polok.

H: Dimana pak da gi ambil?

L: Dilas- satu anak pusu kechil
sangat jah, terbit 'kut pusu, ayah-
yang nama pak da duduk siring tongok.

SR: Jauhlah adek? Abang nak gi tongok
adek, tempat yang ayor keluar 'ni.

Ayor 'ni borasa polok benar 'ni.

L: Dekat sangat. Gi, kita pergi pula.

H: Ah gi! Gi! Kita gi tongok. Balas-
mana ayor yang polok begitu?

D: Maka Seri Rama yang tiga beranak
pun, maka dongar yang nama Laksamana
kata dekat, dia pun berjalan, arak
tiba gi dari hadapan ayor.

Lagu Berjalan:

SR: Arak tiba dari tempat ayor. Arak
tiba dari tempat ayor ooh ooo..oh. *
(serunai) Ayer 'nilah adek dor?

L: Ia jala ayor 'tulah kanda.

SR: Ihi! Ayor ini jadi borasa polok
sikit ini. Ayer 'ni nampok moniloh
begini macham mana ga', ohoba awang
gi bolok mana mun ga' awang, dikini

'ni yang bau? Tak 'loh makan hogini
lalu 'ni. Ohoba ga' adok gi 'lok sana
nun adok. (gertak) Belok sana, ohoba
adok gi. @ Awang Hanuman ohoba adok
ga' gi tongok belok sana nun 'pet
ayer koluar torbit mari.

H: Biar patok gi tongok! (gertak)
Biar patok gi tongok. @ Ah! Orang
ayah!

SR: Eh?

H: Orang! Orang!

SR: Orang?

H: Ia! Ia! Ia!

SR: Orang! Ayo matakah balas-mana?

H: Ayo! Ayo mata. Ah! Borosa serupa
kenal 'ni!

SR: Ambil mari awang, ambil mari,
ambil mari!

L: Basi! Patok pun tidak gi kolih2.

(gertak)

D: Maka Laksmena pun heranlah.

L: Ambil awang! Ambil, ambil. @
Ambil gi masuk didalam ayehanda
disea.

D: Maka Hanuman pun tunduk ambil
dolong wa' tuju yang nama
berhadapan ayah. Ha!

Legu Forang.

H: Ah sudah! Balas-mana ini
ayahanda? Ini patok kenal ayahanda.

SR: Baik awang, kenal balas-mana
nik?

H: Kenal pak saudara patok tuanitu.
Mama Raja Sokoba tuanitu.

SR: Pak saudara diwana pula?

H: Hak patok duk ulas pada masa yang
patok koluar didalam negeri Pakian;
inilah negeri Pakian, pak da Raja
Sokoba, adok ayahanda Raja Bali.

hak yang ayer torbit 'ni.

D: Maka Hanuman pun hunggar gi kolih
balok sawa be- balas-mana adokah
legi ayer. (gertak)

H: Bosh!

SR: Apa anaktu Raja Hanuman?

H: Ah sudah! Orang ayahanda!

SR: Bh?

H: Orang! Orang!

SR: Ah! 'Wilih ayah bordsa ayer dora
nik. Ambil awang! Ambil, ambil
ambil! Ambil orang 'tu.

D: Maka Hanuman pun poluk ambil
selalu hoi!

Legu Forang.

SR: Mana nik duk intai tongok kolih?
Buca tangan dia, nik longgek kolih
konayah?

H: Ah ta'ada apa dahlich ayahanda.
Patok kenal 'ni orang 'ni.

SR: Ah, orang balas-mana anaktu?

H: Ah pak saudara patok tuanitu.
Mamanya Sagarwa, minta ampun. Dinana
'ni jadi yang sebegini 'ni, mari
dukut pasang dari dalam alas bolukar
yang mada? Ini ayer mata, pikiran

SR: Baik. Guana jadi (gertak)

belas 'ni 'ni?

H: Tak tahu duli tuanmu. @

SR: Iah! Botul begitu awang?

H: Botul. Botul ayahanda.

patok, tahi mata hingga menjadi
pusu, menjadi yang namanya bongok
begini, apa sebab?

SR: Baiklah anak. Guana yang nil
kata pak saudara nik 'tu 'kut mana?
Pak saudara balok mana?

H: Ah dengar patok chorita ayahanda.
Ini pak saudara balok ibu angkat
patok, Tuan Puteri Naya Angin. Dengan
kerana anak Maharisi Burung Jerijit,
Tuan Puteri Naya Angin 'tu anak
Maharisi Burung Jerijit, Ini
Segarwa 'ni, anak Raja Dewa Ghahaya
Dulang, apakala Raja Bali negeri
Pakian itu anak Raja Dewa Sinar
Matahari. Ini dia duduk dalam negeri
Pakian, ayahanda, bor-sama2 tu-dengan
ayah saude- pak saudara patok borname
Raja Bali.

SR: Apa sebab 'ni yang boleh mari
jatuh disini? Balas-mana kalahkan?
Balas-mana kolakuannya nik?

H: Baik ayahanda. Ayah bolehkah
tidak menjatuh penawar putok madu
nila, kita tanya titis marang
konokma?

SR: Boloh anakanda.

H: Ghoba ayah, patok nak tanya hal
pokorjaan, dengan kerana patok mari
berjumpa dengan ayah, patok koluar
dalam negeri Pakian.

SR: Boloklah anak. Jangan susah
timbang walang hati. Biar ayah
perjatuh ayer manek astagina, kita
achu tanya jalanan hal pokorjaan.

H: Sila ayahanda.

D: Maka Sori Rama pun serta dia pun
mengambilah satu ayer manek
astagina. Maka dia pun disiramah

SR: Duh, balas-mana adok?

L: Hak 'ni ga', (abang) (gertak).
abang perjatuh penawar putok madu
nila, ayer manek astagina, dengan
kerana kalau sungguh abang orang
bijak laknana, barang pinta barang
jadi, barang kenhendak barang boleh.
Perjatuhlah ayer manek putok
madu nila.

D: Maka Sori Rama pun ambillah
yang nama hikmat diri dia. Maka
dia pun nak perjatuhlah doripada
yang nama atas orang yang
konoksaan dari dalam alas bolukar
yang mula2. Ah, maka disiram
selalu hoi!

Lagu Perang.

S: Ooooooh! (gertak) Ohana anak
oooooh! (gertak)

Lagu Toriak.

H: Ha ha ha! Pak da! @

D: (Oh alah! Sakit badan neener!)

H: Baik, pak da menengis, apa sebab?

. D: (Ah 'tu oh orang denger ditamah..
tolinga orang duduk denger!)

S: Baiklah engkau, pak da

menengislah nik, keliu anak dihadapan Ayah meninggal dalam negeri Pakian,
pak da. Ooh ooh...

H: Tubuh besar kan nak bertoriak pula apa sebab?

deh! (gertak) Dengar ga' dulu! @

S: Ta'ada arah anak. Kochil
hasilaneh pak da.

H: Eh?

. S: Kochil hati.

H: Kochil?

S: Ia.

H: Kochil apa?

S: Kochil hati nik.

H: Siapa péchoh? (gertak)

S: Tidak anak. Kochil hati koayah
tuan hamba Raja Bali.

H: Ah ha? Ha? Ghoba royat. Royat
petek pak da. Royat! Royat!

. S: Bongan korana yang boleh jadi
sebalas ini anak, pak da jaga pintu
Gua Singa Haling, dia perang dengan
Anak Amuk.

H: Eh?

S: Dia perang 'ngan Korban Hamuk.

H: Habis?

S: Habis, sudah perang Korban Amuk
'tu perang luar tak boleh tahan.

Lalulah dia berajak masuk dalam Gua

dengan hujung anak panah dari
hadapan yang nama Sagawo, Hor!

Lagu Hamuloh.

H: Petek sembah pak da. @

S: Aneah anak Hamumen.

H: Jangan toriak! Jangan toriak!

Jangan toriak! Jangan toriak! Jangan
dipoyak, jangan dipoyak! Royat dulu!

Jangan dibertoriak, royat, pak da
duduk dalam hutan, ayer mata hingga
sampai meniloh daripada yang nama
tabi mata menjadi pusu, apa sebab?

Ayah meninggal dalam negeri Pakian,
apa se- yang nama pak da meninggal,

S: Ah.. ta'ada arahlah awang.

H: Jangan dibertoriak ga'! (gertak)

S: Yaaa.. Hak 'ni ga' pak da boleh
cherita dengan korana pak 'ni eh
tanda ayah tuan hamba Raja Bali
orang bongsong, orang pongah, pegang
pak da, pokung dari dalam anjung
istana, ta'ada berdosaiah nik.

H: Pasa! Pasa! apa?

S: Ah hak 'ni bogini nik. Pada masa
yang dulukala, ada satu Korban Hamuk
seokur, anak.

H: Ia, ia, ia, ia, ia!

S: Keluar dari dalam laut yang besar,
nalik dalam negeri Pakian, penuh
jabanom habis engkau. Lalulah orang
jaga kobun gi sembah daripada pak
da, berhukumiah setalian rakyat bala
bentara suruh paket gi igat korban
'tu, nak perokna tuan dimana.

Lalulah ayahanda suruh anak An- adok
tuan hamba Anila Anggada pergi igat,
tak boleh. Hanolan korban 'tu, Pak
da gi pun igat tak dapat. Lalu

Singa Maling, Dia tanya dia royot
dia kata, "Eh adek Mahraja Sekoba,
anak Anila, Anggada" - adek tuan
hamba lak yang nik tinggal mila.

H: Hor, hor, hor! Besar2 dah bukak
'tu?

S: Besar dah, anakku Hamman.

H: Hobis? Hobis? Hobis? Hobis?

Royot! Royot!

S: Barangbila, dia kata, "Aku nak
perang 'ni. Kalau aku mati didalam
gua" - dia kata - "nya tanduk
dikorban, kalau keluar torbit darah
putoh, mu tutup pintu gua, darah aku.
Kalau darah merah, ta'apalah".
Lalulah pak da duk jaga tiga beranak
'tu ... Eh bowasa nak toriak pula
dah! (gortak)

H: Daklah nya poroyak nya toh! Royot
ga' porhabis. @

S: Lalulah pak da gua kelih kedarah
putoh dengan adek tuan hamba, pakat
tutup dengan batu bukan se-barang2
lagi, kayu2 ohabut tutup. Tutup 'tu,
ber-kira2 dengan anak Polóla Anggada,
Anila, dia letaklah pak da menjadi
raja, dengan korane dia kata, ta'eda
kakak, moneganti adek. Jawab kata
Anila, ini negori, negori ponaka dia:
"Law-nya kita, kita menjadi raja,
nabap pak da 'ni tidak monanggung
ponaka".

H: Hor, hor, hor, hor, hor, hor,
hor! (gortak)

S: Kalau begitu,

H: Hor, hor, hor, hor, hor! (gortak)

S: Barangbila,

H: Hor, hor, hor, hor, hor, hor!

S: Jadi pak da ai jadi rajalah.

sampai koyehanda tuan hamba; igot
perang tak boleh juga, kuasanya
korban 'tu alang kopelang.

H: Hobis?

S: Lalulah sudah perang2 'tu, tak
tahan dah ayahanda tuan hamba.

Lalulah berakira, dia kata, "Hak 'ni
begini adek, ah Sagerira, walau anak
tiga- dua saudara". Barangbila ayah
nik pikiran tak baik dah, "Kalau

basalah ayah nak bunuh korban 'ni
tak mati, monti baru haka dalam
negori Pakian. Ayah nak ajak korban
gi perang dalam Gua Singa Maling.
Kalau ayah bunuh korban 'tu mati,
darah merah torbit, itu darah korban.
Kalau darah putoh, darah ayah: tutup
pintu gua, kena jaga pintu gua".
Pak da tiga beradek- dengan yang
nama dengan adek tuan hamba duk

menjaga pintu gua. Torbitlah darah
putoh, moniloh 'kur pintu gua. Takut
korban Anak Anak torbit 'tu ga',
orang, pakat tutup dengan kayu,
dengan batu. Lalulah sudah manyi
didalam gua 'tu, hilang royot
ohorita disitu. Kalau begitu, datang2
ai pak da bulek lalulah anak Anggada
Anila kata siapa paka menjadi raja
dalam negori Pakian. Lalulah kata
anak Anila Anggada, lain pada pak
da. Dah sudah begitu ga' nlt, pak
da morontahlah dalam negori Pakian.
Kalau begitu, nelseluan porompuan
isteri ayah tuan hamba Raja Bali
'tu ga' jadilah isteri pak da somua.
Ah jadi kebenarannya anak- adek
tuan hamba Anila dengan Anggada.
Kalau begitu, nlt, hak sud- tidak

H: Jadi pak da jadi raja?

S: Jadi raja.

H: Jadi?

S: Jadi raja 'tu ga', istori hak yang tengah 'tu, nik tahu dah bukan?

H: Ila?

S: Istori tengah 'tu, Tuan Puteri Kacha 'tu, hak ayah pak da, negeri kelayangan Raja Dewa Sinar Matahari bori koyah bori kopak da, nya gi sekat, ambil kodin. Pak da tak 'loh naik; dia gi naik. Orang bori kodin suruh sampai kopak da, nya borun' kodin juga. (gortak) Nya ambil didia. @ Saja pak da. Pak da tahu titis 'tu. Barangkila, belai nak buat guana dia orang loboh. Dah sudah jadi begitu ga', datang pak da boradu. Boradu, khabar2 ga', pak da mari jatuh didalam hutan ohorang 'ni.

. (gortak) Apa boleh buat lagi nik?

Inilah pak da yang menasib sangat.

Balan-mana nik? Ini siapa boleh bolakrang pak da?

H: Ha! Hak 'nilah pak da yang patok duk urai mula. Patok kata patok turun negeri kelayangan hadapan Raja Dewa Sinar Matahari, patok nak ohari ayah patok, nama Seri Rama. Hak yang ayah Raja Dewa Sinar Matahari, pak angkat

. 'tu, dia royat, "Ayahmu duk turut bondamu Tuan Puteri Siti Dewi dalam alas". Lalu patok berjumpa; dia duk bawah pohon asan Jawa, ber-konel2lah disitu, memakan nasi dua sobokas. Barangkila inilah ayah patok, pak da, itulah ayah Raja Seri Rama; 'lek sana pak da Laksmana, pak saudara balok bapak. Pak da 'ni pak saudara balok Maya Angin. Itulah ayah patok tuanku.

tahu tidak, Tuan Puteri Kacha 'tu, istori pak da yang dulu ga' a- dulukala asal lagi dikelayangan, hak yang Raja Dewa, ayah pak da, bori, nya ambil didia, balai gi dengan kerana pak da orang kelayangan.

H: Betul. Patok sudah tahu, pak da royat oharita pada masa dulu dah. Patok munyi, pakat tidak boleh tahu pada ayah Raja Bali.

S: Lalulah pak da pun, dah sudah jadi raja disitu duduk didalam istana 'tu, duk tidur boradu, datang2 khabar ga', khabar duduk disinilah, pak da 'ni, itulah nik, boleh pak da sembah pada anakku, Raja Hanuman Kera Putih.

Ini siapa dia nik, duo2 'ni, putih kuning ohahaya hijau?

H: Hak yang patok ohari 'ni ga' ayah, ah pak da (gortak) hak yang patok @ keluar dalam negeri

Pakian, patok kata nak ohari ayah Seri Rama, 'nilah ayah patok, namanya Seri Rama, dua beradek Laksmana, dia menurut Tuan Puteri Siti Dewi, bonda patok, nya ambil diMaharaja Wana.

S: Ach begitu anakku?

H: Tuanku patok.

S: Harap koampunilah (gertak) tuaniku.
 @ Harap koampunilah tuaniku, beribu-ribu ampun.

SR: Baiklah, nama apa ewang?

H: Ini nama Raja Sekoba duli tuaniku, pak saudara patok, hak yang patok duk ulas pada masa dibawah pohon asam Jawa mula.

SR: Baiklah, dia kena keseksaan dengan . adek beradek Raja Bali?

H: Betul begitu.

S: Betul begitu duli tuaniku.

SR: Dah? Kemana lagi pak da Raja Sekoba nak pergi?

S: Ta'ada arwah patok nak pergi ke-mana2 dah. Patok nak ber-sama2 sekali dengan raja yang seelok rupa, yang dua beradek, sekali dengan anak saudara patok, nama Raja Hanuman, Kulubalang . Blamu.

SR: Baiklah begitu ga'. Nak berhamba kohamba?

S: Tuaniku patok.

SR: Hamba 'ni ashek sangat, dengan korana hamba turut adek hamba Tuan Puteri Siti Dewi 'ni, yang kousah yang nama dapat, berjumpa pun tidak lagi. Berangbila, hamba turut 'ni, sudah terang dah, jatuhnya didalam negeri . Pulau Langkapuri, pada masa yang sekerang la 'ni. Kalau begitu, dah berjumpa dengan anak ga', anak sangguplah nak turut, nak ambil bonda Tuan Puteri Siti Dewi. Kalau begitu, kalau nak berhamba kohamba, boleh. Hamba 'ni keseksaan, kesukaan sangat. S: Baik duli tuaniku. Patok nak berhamba dibawah duli tuaniku. Patok nak makan ayer cumpah tuaniku, sama2 sekali dengan

S: Baiklah, kalau begitu, hak 'ni ga', patok sambahlah minta ampun. (gertak) Jangan ajar tulah

papalah alaidina mustaka. @ Patok 'ni ga' balas 'tulah. Patok jitra atas daripada anak Hanuman sebalas 'tulah duli tuaniku. Ini anak saudara patok sebelah balek mak angkat dia, Tuan Puteri Maya Angin, tuaniku.

SR: Adek laksemama.

L: Tuaniku patok?

SR: Kalau begitu, baiklah Sagariwa, kita 'ni yang nama Raja Sekoba. Kita bermomokan Raja Sekoba duduk didalam negeri Pakian, negeri Mahraja Bali.

S: Tuaniku patok.

SR: Kalau begitu, pada masa . sekerang la 'ni, sudah borohorellah tu-dengan Raja Bali dua beradek. Kalau begitu, adek beradek semak sepak atawa balas-mana?

H: Tidak ayahanda, ini satu ibu saja dengan Raja Bali 'tu.

Barangbila, bapak lain2. Bapak pak da Sagariwa, Dewa Ghaheya Bulan. Bapak Raja Dewa- yang nama ah Raja Bali, Raja Dewa Sinar Matahari. Jadi ibu, ibu tula.

SR: Baiklah begitu. Dan begitu ga', dah kemana lagi nik- tuan hamba nak pergi?

S: Harap koampun duli tuaniku, patok nak tumpanglah berteduh dari hadapan dibawah duli tuaniku. Kalau basalah tuaniku nak bawa patok, patok suka nak ber-sama2

anak, tak bercherei tenggal dah dan begini.

SR: Baiklah, kita dengan Raja Bali, balas-mana?

S: Patok dengan Raja Bali, putus orang, charok daun, putus tali, tak hubung dah patok dua beradok duli tuanku. (gortak) Buduh porangai daripada Raja Bali duli tuanku. @

SR: Baiklah begitu ga', Raja Sekoba. Tuan hamba sukalah nak berhamba kehamba.

Balas-mana orang Hanuman?

H: Kutip ayah! Kutip! Kita beramai. Mula tiga 'ni, masuk seorang pula jadi empat. Inilah tuah ayahanda dengan pak da Laksamana.

SR: Moloklah begitu ga'. (gortak) Raja Sekoba nak berhamba kehamba?

S: Kohnen patok nak minta duli tuanku.

SR: Minta balas-mana?

S: Bolehkah tolong balas kasih, sapu orang dimuka patok, dengan kerana Raja Bali buat kepatok yang sebegitu, dua yang nama dia nyilaya anak isteri patok nya ambil kodia? Minta patok nak mintalah bawah duli tuanku bantu pertolong patok tuanku, bolehkah tidak?

SR: Baiklah juga. Jadi pak da Raja Sekoba mnyta rah hamba, nak sapu orang dimuka, nak tolong daripada basuh colut ditubuh?

S: Duli tuanku patok.

SR: Kalau begitu, kata Raja Bali 'tu pak saudara anak Raja Hanuman juga, jadi balas-mana nya 'tu? Hak 'ni ga' anak Hanuman, nak balas-mana?

S: Pak da dengan Raja Bali putus orang, charok daun, tak hubung dah. Pak da berhamba keayah tuan hamba sampai bila. Kalau basa ayah tuan hamba tolong menolong atas pak da, nilnya balas-mana? Pertusakah tidak dengan pak saudara?

H: Hei! (gortak) Hak 'ni begini pak da

dengan bawah duli tuanku.

SR: Oh begitu?

S: Duli tuanku patok. Bongan kerana ini anak saudara patok dah.

SR: Balas-mana adok Laksamana?

H: Ia moloklah duli tuanku. Dengan sebab kita 'ni ta'ada rakyat, kita kohor kutiplah rakyat.

SR: Baiklah begitu ga'.

Bernamakan Raja Sekoba duduk dalam negeri Pakian.

S: Duli tuanku patok.

Sagariva: ta'ada sangkut pantu dengan patok. Itu situlah. Itu pak saudara balok ibu Maya Angin, ini pak sejati. Ta'ada apa? atas patok.

S: Kalau begitu, patok nak minta capu arang 'tu hilang arang, basuh selut ditubuh, beri ohoh! ditubuh.

SR: Melainkan hal: 'ni hamba nak kata tak kena; boleh atawa tak 'leh,

. melainkan kita aohu? 'tu boleh. Dengan kerananya hamba pun tak berjumpa lagi, tak kenal lagi Raja Bali.

S: Maka hal: 'ni begini duli tuanku. Jangan susah blimbang walang hatilah.

SR: Baiklah kalau basa hamba tolong bagi hajat-tuan hamba, boleh, tuan hamba nak borhamba kehamba; Tuan Puteori Siti Dewi adek hamba 'ni, bolehkah tuan hamba timbal anaku

. Raja Hanuman oh- ?

S: Harap koampun tuanku. (gortak) Patok rebah @ dilirzi daripada bawah duli tuanku, rebah dikenan anaku Mahraja Hanuman. (gortak)

SR: Baiklah begitu. @ Baiklah, tuan hamba makan ayor sumpah hamba, pada masa sekarang la 'ni.

S: Sila duli tuanku. Mana titah patok junjung.

. D: Maka dia pun holor anak panah Gandawat selalu hei!

Lagu Perang.

SR: Baiklah begitu ga'. Kalau pak da Raja Sekoba niat matekat salah, anak panah 'nilih makan darah tuan hamba.

S: Perontak, tuanku (gertak) patok.

SR: Baiklah begitu awang @ Hanuman. Dah sudah pak da tuan hamba borhamba pada ayahanda, jadi empatlah kita 'ni.

SR: Baiklah, tuan hamba suka nak jadi lulubalang hamba, suka nak borhamba kehamba?

S: Patok suka duli tuanku.

SR: Baiklah begitu ga'. Dah suka ga', baiklah tuan hamba makanlah ayor sumpah hamba pada masa ini.

H: Ai, makan ayor sumpah ayah patoklah pak da. Kita duduk sama ayah patok Raja Sori Rama.

S: Sila duli tuanku.

D: Maka Sori Rama pun ohobut ambil anak panah Gandawat, ah sorta diunjut dari hadapan

Sagariva, hei!

Lagu Perang.

D: Maka yang nama keluar didalam negeri Pakion bernamakan Raja Sekoba. Torailap pada masa semalam, bernamanya Raja Sekoba.

SR: Sekarang la 'ni, hamba nak alih tuan hamba dinamakan Sagariva.

Hamba nak lotak menjadilah mentori

H: Tuaniku patok.

SR: Jadi pak da, hamba nak akeh nama pak da pada masa yang selaxang la 'ni.

S: Balas-mana duli tuaniku? Mana titah perontah tuaniku.

SR: Hamba nak letak nama montori besar didalam Tanah Jawa, monama nama-xen daripada Sagawia, adok

• Raja Bali.

S: Tuaniku (gortak) patok! @ Patok tanggung titah perontah pada kobawah duli tuaniku.

H: Holok ayahanda. Pak saudara monjadi montori ayahanda didalam Tanah Jawa. Patok monjadi Hulubalang Dimu, (gortak) kopala perang dalam @ Tanah Jawa.

SR: Selamatlah anakku Raja Hanumen.

• Inilah sejati anak aku nama Raja Hanumen.

H: Tabak!! (gortak) Ha, ha, ha, ha, ha, hai! Kolur awang @ biar nomor2.

Kolur awang nomor2 ta'apa! Lolah pun ta'apa! (gortak)

SR: Baiklah, hamba nak tanya sekali lagi.

S: Ia, nak tanya balas-mana tuaniku?

SR: Tuan hamba beranikah tidak nak perang dengan Raja Bali?

S: Ai kalau nak perang borasa gorun bonar tuaniku. Takut, Raja Bali 'ni orang kuasa. Lagi Kerbau Hamuk Lagi mampus kedua, sabab dia hidup. Patok berasa lemah pondapat juga tuaniku.

SR: Ok ok gilah. Ok gilah dulu. Aduh perang tongok.

S: Dah, ok balas-mana tuaniku?

SR: Gi ga' dulu. Kita berjalan kita

bosar dari hadapan hamba dide- yang nama hadapan Tanah Jawa pada masa ini.

S: Eh ho hoi! (gortak) Duli tuaniku patok. @

SR: Kalau bogitu, hamba 'ni nak turut adok hamba Tuan Puteri Siti Dewi, nya ambil diMaharaja Wana.

Melainkan ga', hamba 'ni ga' bila masa kalau selagi tak boleh balok Tuan Puteri Siti Dewi, hamba tak balok hingga sampai mati.

S: Sila duli tuaniku, (gortak) patok mongiring hingga sampai cukup tuaniku.

Barangbila patok nak minta pula @ nak keluar kalam. Bolehkah duli tuaniku balas apakala kasok patok, pasal Raja Bali 'ni balas-mana duli tuaniku? Patok kalau mati, kejam mata tak rapat.

SR: Ah hek 'ni ga', nak kata tidak kenalah. Aoh kita dengan dua boradok, balas-mana nik Raja Hanumen. Ah kata Raja Bali pak saudara juga.

H: Ah betul.

SR: Ini pun pak saudara juga. Ah balas-mana yang.. pak da tuon hamba minta rah ayahanda?

H: Hek 'ni bogini ayah dia adok boradok. Patok ta'ada mesawar apa2, sawar pak saudara saja. Itu dia, 'kut mana2, asal ayah sanggup, ta'apalah.

SR: Ah dah bogini, hek 'ni boginilah Sagawia. Jangan susah bimbang welang hati. Chobalah aoh bawa hamba masuk dalam negeri Paklan. Bamba nak gi kenal gotok Raja Bali.

S: Sila duli tuaniku.

masuk dari dalam negeri Pakian. Jauh
mana lagi?

S: Dekat dah duli tuanku.

Lagu Berjalan:

SR: Belang jalan, belang2 berpikir,
belang jalan, belang berpikiiii..iz. *
(sorunai)

PA/A: Oh! Oh! Oooooh! (gertak) Ooooh!
Abang Raja Hanuman. Ho-ooooh!

• (gertak)

H: Baktiah, guana budak 'ni oh? Adok
Polóla Anggada?

PA: Tuanku patok.

H: Adok Anila?

A: Tuanku patok.

H: Guana mari berjumpa 'ngan abang
bertoriat hadapan abang? Adok nak gi
kowana? Dengitak mata2, merah mata2,
bertoriat, apa jalan begini?

• PA/A: Ai patok nya hambat diayah
tuanku.

H: Apa?

PA/A: Nya hambat diayah Raja Bali
pula tuanku.

H: Sebab?

PA/A: Bersabit (gertak) perang Kerbau
Hamuk; tutup pintu gue, @ tidak kena
darah dia. Kena ayer liur kerbau.

H: Ma sudah! (gertak) Sorupa pak da

• @ juga dah. Pak da! 'Ni anak borotak
kita (gertak) pula 'ni! @

S: Ah sudah! Anak aku Polóla Anggada.

PA: Tuanku patok.

S: Jadil balas-mana nik?

PA: Kena hambat dah patok, tuanku.

Nya romba, nya jajak, godam palu.

Dia tak muka, tak rola duduk dalam
negeri Pakian. Patok ga' berjalanan
tak tahu bawa untung badan takdir.

Lagu Berjalan:

SR: Belang jalan, belang2 berpikir,
belang jalan, berpikiiiiiz eaa
oooooh. * (sorunai)

H: Ah sudah berhamba kenyah pak da,
molok. @

PA/A: Aooooh! Pak da Raja Sakoba.

S: Ah balas-mana awang Anggada
Anila? Ini nak gi kowana nampak ayer
mata bor-sojor2 'gini?

PA: Ta'ada arah patok ini pak da. Ah
kowana kes Kerbau Hamuk belaka 'ni.

Ah pak da, nya pókung didalam gue-
dari dalam yang naka latana tek tahu
jatuh dimana. Kalau 'gitu, patok nya
hambat pula dah, tak boleh duduk
sama dia. Patok bawa untung badan
takdir, nak gi ala kowana tak tahu
duli tuanku. Datang2 berjumpa dengan
pak da duduk yang tiga berhamba
empat berhamba begini. Ini anak dewa
mana @ atawa yang namakan ehondora
mana? Abang Raja Hanuman 'tu guana
ada gotok disini sekali dengan pak
da?

S: Inilah nik, raja yang bertuah,
namakan Raja Seri Rama, hak yang
abang tuan hamba kita, keluar dalam
negeri Pakian nak cari oh- Raja Seri
Rama, ga' 'nilah aynah dialah nik.
Nik menyombahkan nik, kita tumpang
bertuah, kita tumpang tuah raja yang
mulia 'ni.

PA/A: Eh ho hei! (gertak)

S: Kalau begitu, pak da @ sokarang
la 'ni, pak da maku ayer cumpang

Sabit nempak abang Raja
Hanuman patok bertoraks
sangat tuanmu.

H: Ha, mari! Mari! Mari!
Mari!

S: Mari kita berhamba
kepada yang bertuah, ayah
daripada abang tuan hamba
Raja Hanuman, Raja Sori

• Rama ini. Jangan susah,
jangan susah, bertampang
paksaan anak beranak
kita. Nih balas-mana
dengan bapak?

PA: Patok putus arang,
oharok daun, tak hubung
dah dengan bapak juga.

S: Awang Anila?

A: Suka yang demikian juga.

• H: Ha! 'Tu dia! (gortak)
S: Ayah nih bertuah betul
anakmu. (gortak)

H: Tuanmu patok. (gortak)

S: Harap koampun duli
tuanmu. @ Ini anak saudara
patok duli tuanmu, anak
Raja Bali, dinamanya
Pelóla Anggada, dua
beradok anak Anila. Dia

• nya hambat dibapak juga.
Salah ta'ada 'kut lain,
salah Korban Hamuk juga.

SR: Oh baik juga. Dah,
kemana dia nak pergi?

S: Ha, dia 'tu ta'ada
pergi kemana dah. Kalau
dan bogini, bor-sama2

dengan kobawah duli tuanmu.

PA: Patok nak berhamba

dia dah. Pak da monjadi malubalang dia, pak da
menimbalkanlah nyawa dia pada masa ini, dia nak
turut Tuan Puteri Siti Dewi.

PA: Eh ho hei! (gortak) Patok bor-sama2 @
dengan pak da juga.

A: Patok bor-sama 'agan pak da juga.

S: Selamatlah (gortak) anak.

H: Adok Anggada!

PA: Tuanmu. @

H: Anila!

A: Tuanmu patok.

H: Ini bapak abang, hek yang abang oharo 'ni,
nama Sori Rama. Adok menyembah, adok menyembah,
adok sembah, kita berhamba semua, kita
bertutung anak beranak adok beradok disini.

Ha ha ha ha ha ha! (gortak)

PA: Harap koampun duli tuanmu, moribu-ribu
ampun. (gortak) Patok bor-sama Anggada, anak
Raja Bali. Adok patok Anila, anak Raja Bali
dengan Tuan Puteri Panden Wengi. Patok yang
nama orang kelur Pelóla Anggada, anak dengan
Tuan Puteri Mandudaki, tuanmu, anak yang nama
Isteri Maharaja Wana duli tuanmu.

A: Patok pun yang demikian (gortak) juga duli
tuanmu. @ Patok nak tumpang bertuah, nak
tumpang tuah kobawah duli tuanmu lah pada masa
yang sekawang la 'ni.

SR: Ah begitu der?

PA/A: Duli tuanmu.

SR: Baiklah, suka nak berhamba 'agan hamba
boleh?

PA: Patok suka duli tuanmu. Ayah patok Raja
Bali patok tak suka hingga sampai mati duli
tuanmu. Tak patut Raja Bali, Raja Bali ini.

SR: Jangan nak borderhaka nih, kita dengan
bapak.

PA: Tidak bogitu, buat luduh kopatok, godam,
sépak tendang palu tuanmu. El bukan co-borang2.

SR: Baiklah, suka nak makan ayer sumpah hamba,

kebawah duli tuanku hingga
sampai mati.

A: Sampai mati tuanku. (gortak)
Dengan kerona pak da pun duduk
disini, @ abang Raja Haruman pun
duduk disini.

SR: Selamatlah. Jangan susah
timbang walang hati lagi. Dah nak
berhamba kami ga', anak,

• ta'apalah. Jadi dah orang kota
berkutung anak boranak ga', jangan
susah. Marilah kita berjalan pergi
sikit lagi. Dimanekan negeri
bapak tuan hamba?

PA/A: Tidak jauh dah duli tuanku.

SR: He, pak da tuan hamba nak capu
arang dimuka dinyaya ke oleh
ayahanda tuan hamba. Jadi kami nak
gi konal gotok arang. Ayah Juan
• hamba 'ni bongkang sangat, tak
bisa polaturan balas-mana.

PA: Duli tuanku patok.

A: Sila duli tuanku.

Lagu Berjalan:

SR: Bolang jalan, bolang2
berpikir, bolang jalan, bolang
berpikir, ooo...oh. " (sorunai)
Biar pak da masuk gi, masuk
didalam kota gi, ajak Raja Bali
• torbit berporang, pak da, hamba
nak kolih, jadi balas-mana laku
kolakuen, hamba nak gongok
kobasa-kobasa-ran.

semua2 nak menjadi penggawa hamba?

PA/A: Patok suka duli tuanku.

D: Haka yang nama dia pun unjuklah
hujung anak panah pula dari hadapan
yang nama Anggada dengan Anila. (gortak)

SR: Inilah @ ayer sumpah hamba.

Berangbila diri niat matoket salah,
anak panah 'nilih makan darahnya.

D: Ha! Sorta jilat selalu hei!

Lagu Porang.

SR: Balas-mana Sagariva? Berangbila
tuan hamba morayu hai kebamba, negeri
Pakien 'ni balas-mana?

S: Patok hajat dibati pachang diraga
duli tuanku, negeri Pakien patok nak
buang, duli tuanku, raja yang
didalamnya duli tuanku.

SR: Baiklah, sukakah tidak semua2 'ni?

S: Ah nak balas-mana nil? Nil sukakah
tidak raja yang bertuah morintah dalam
negeri Pakien? Nil sukakah tidak?

PA: Suka duli tuanku!

A: Patok suka duli tuanku.

SR: He, haka suka ga' nil, ayah tuan
hamba barangkali sokomla- sokarang
la 'ni adalah kosusahan sikit.

PA: Hart perantah situ duli tuanku.

A: Tak usah tanya patok, minta ampun.

SR: Baiklah begitu, (gortak) hei
Sagariva!

S: Duli tuanku @ patok.

SR: Dah sungguh tuan hamba adalah
sangkut hati, hutang yang banyak,
ponaluen yang sokang, ga' nil. Sagariva
boranikah tidak gi masuk didalam kota
Raja Bali, gi minta yang nama Raja
Bali torbit berporang dari tengah
padang luas saujana padang, biar hamba
tolong tongok kolih porangan tuan

S: Al takutnya patok tuanku.

Raja Bali 'ni kuat sangat,
minta ampun.

SR: Ok gilah juga.

H: Ok gi pak da! Ok gi! Ok gi!
Ajak torbit perang dalspon ayah.

D: Maka Sagariva, dia sudah
dengar Raja Sri Rama kata balas
'tu, dia nak tobing juga, nak

masuk gi ajak berperang dengan yang
nama Mahraja Bali.

S: Baik duli tuanku, kalau patok
berperang dengan Raja Bali, balas-
mana duli tuanku?

SR: Hamba nak panah gi selalu pak
da. Kalau dia- pak da duk perang
molek ga', hamba panah gi
selalulah.

S: Duli tuanku patok.

D: Bi! Maka yang nama Sagariva pun
torus (gortak) masuk didalam kota
pa- Pakian. Ha ohap! @

Lagu Hulubalang.

B: Blnatang 'ni tak mampu lagi!
Ada lagi der?

S: Ho ho! Raja Bali! Kalau umur
aku panjang, nasib aku baik, aku
tak mati lagi dengan sabit mu.

B: Ah ha ha! Sagariva 'ni mata
buta, perut mampus. Mu jadi adek
beradek dengan aku, padan patut
orang kata tidak sebaka, pak tidak
sebaka, daripada ibu, ibu sebaka
pun, basa buduh. Tak nampak mata.
S: Baik, mu tak usah duk
bangkitlah Raja Bali. Aku mari
zah mu 'ni Raja Bali, aku nak
ajak mu keluar torbit dari tengah
padang.

hamba.

S: Al kuasa sangat tuanku, Raja Bali
'ni orang berdarah putih. Patok berasa
takut.

SR: Jangan susah bimbanglah. Kalau
sungguh tuan hamba nak jadi menteri
hamba, nak jadi penggawa hamba, biar
hamba tolong hingga sampai ohukup.

S: Betul begitu duli tuanku?

SR: Ia betul.

S: Al! Jangan (gortak) susah duli
tuanku! Biar patok gi, @ melainkan
jangan tuanku lak tuanku, patok tak
berani benar 'ngan Raja Bali. Bukan2
mudah, bukan bichara lagi.

SR: Gilah, biar hamba... nak tengok
Raja Bali balas-mana.

D: Maka berjalan Sagariva yang nama
Sagariva masuk dari dalam kota Raja
Bali. Ha ohap!

Lagu Hulubalang.

B: Ah! Raja Sekoba!

S: Ia.

B: Ah! Mu tak mati lagi der?

S: Ah kalau aku nasib baik, aku badan
bortuah, tak sampai niksat, tak sampai
ohukup odara- odaran lagi, aku tak
boleh hilang dari dalam dunia, aku tak
balok kenegeri asal pulang kobaka lagi.

B: Baik, mu tak mati lagi. Pada masa
sekarang la, aku pikir mu hilang jiwa,
mu hilang masa dah.

S: Ah aku panjang cerita lagi dengan
mu.

B: Kalau 'gitu, mu masuk mari
balas-mana?

S: Aku masuk mari 'ni Raja Bali, mu

B: Apa mu kehendak Raja Sekoba?

S: Baik, aku kehendak dengan mu: Mu buat nyilaya koaku, anak isteri aku, mu ambil komu. Pada masa dulu, aku tahu dah. Sekarang la 'ni, baiklah, aku ingat, aku malu sokalian wong yang ramai. Aku aib sokalian Dewata Chempedak Anak Bidandari Sang Purba Jaya. Baik, aku nak minta keluar terbit, ha-kita aohu berhuda tengok.

B: Ooooo!!! (gertak)

Ha ha ha ha ha hai!

© Ba sian mu Raja Sekoba. Lebih lagi Anak Amuk lagi aku pulas tengkok, mati. Ba sian mu, aku ta'ada gosun sikit abuk.

S: Ah mazi. Tak usah duk bangkit 'kut

mana2.

pak Raja Dewa Sinar Matahari; aku bapak aku Dewa Chahaya Bulan. Sama seibu, isteri Ghondana, isteri Durung Jerijit juga. Kalau begitu, aku dengan mu 'ni, mu buat hutang koaku, mu buat ohortoh podoman koaku bukan2 se-barang2 lagi. Dengan korana mu pegang aku, mu lompat jatuh dalam alas belukar yang muda2. Mujur juga nasib aku baik, badan bertuah, boleh aku berkecok dengan mu kembali balok. Tidak, aku mansuh oherita dah, pada masa sekarang la 'ni. Kalau begitu, mu ini tunjuk bijak, tunjuk hanolan, mu buat ungkara koorang orang tengah tidur, mu buat ungkara. Tiap2 orang leboh, balas-mana2 sekali pun, kalau orang jondora, orang tak buat, melainkan kena gerak, kena berkira dulu. 'Tu dia tempat dia. B: Aku panas komu, anak bini aku, dua dikanan, satu dikiri.

S: Baik, dah sudah aku menjadi raja.

B: Mu menjadi raja, siapa letak komu? Siapa hukum komu?

S: Ta'ada hukum lain, hukumnya Raja Bali juga.

B: Mana hukum aku? Dimana hukum aku?

S: Barangbila mu kata mu nak berperang dengan Korbau Hamuk 'tu, kalau basa mu berperang dalam gua, "Kalau terbit darah putih, mu tutup pintu gua dengan korana darah aku. Kalau darah merah, tidak apa". Aku duk jaga tiga beranak dengan anasmu, datang2 terbit darah putih. Lalu aku tutup.

B: Mu mata butakah tidak? Orang buat mata suruh tengok. Orang beri jadi telinga suruh dengar. Orang buat kalam suruh ber-kata2. Kalau begitu, mu telinga atawa ada mata, mu tengok balas-mana? Darah akukah? Atawa ayer liur korbau?

S: Aku ta'ada 'ohara, muga lewat. Kelih putih, jala selalu, lalu aku tutup. Barangbila dah aku tutup, lalulah kata yang nama Anila dengan Anggada, "Balas-mana kita 'ni?" Kalau begitu, lalu aku tanya siapa suka nak menjadi raja dalam

D: Ha maka dia pun keluar terbit selalu. Ha ches!

Lagu Hulubalang.

D: Mana kohondalmu Raja Sekoba?

S: Disinilah 'pat kita berperang.

B: Ah baik, sokhendak hatimu.

D: Maka yang nama Raja Bali dengar bunyi orang nak lawan dia bogitu, . hunger masuk nak igot selalu hoi!

Lagu Perang.

D: (Mata tak tengok disini ba' apa ga' paltien jadi macham 'tu? Alaa!) Ish! Barangbila, terlebih baiklah porongan Sagariva tu-dengan yang nama Mahraja Bali tu-dengan Raja Sekoba bukan? se-barang? lagi, nye lompat di Raja Bali, torhanding bukan se-barang?, Sagariva yang nama Raja Sekoba tarok dah hatinya. Maka Sori Rama duduk kelih dua beradek . dengan kerana dia nak panah tak boleh; orang nak jadi semih. Adok dengan kakak nak menjadi semih.

Melainkan tidak boleh habis ini chorita. Malam Saktu, kata ada lagi.

Ponak Geduk.

negeri Pakien. Ielu dia- suka kami menjadi raja. Inilah 'karnya Raja Bali.

B: Ah ah ha! Mu ta'ada kira, ta'ada bichara. Inilah kolakuanmu yang boleh jadi soksa 'ni. Inilah basanya.

S: Ah ta'ada arah Raja Bali, nasib aku, takdir aku juga, apa boleh buat. Mu basa jahat, Tuan Puteri Kacha 'tu baik sebenarnya baik bapak aku bori koaku.

B: Ches! (gertak)

S: Ches? Apa ches? Jahat @ mu Raja Bali. Aku nak naik, mu pintas naik, suruh jaga balai; naik pergi ambil kodio, wa' masuk didalam kota.

D: Maka tendang selalu hoi!

Lagu Perang.

SR: Eh adek Laksemama.

L: Tuanku patok.

SR: Kalau 'gitu, kita nak tolong Sagariva 'ni, kita nak tolong 'kut mana adek? Adek kelih orang dua 'ni sorupakah tidak?

L: Eh nak semih duli tuanku. Sekali kan nampak sorupa jadi baik 'ni ga' tak boleh 'tu kanda. Kalau kita nak tolong Sagariva bukan? tempat 'ni. Lamo? kita tolong daripada Sagariva, gi kena Raja Bali; tolong Raja Bali gi kena Sagariva.

SR: Ini perkara tak boleh adek. Barangkali gamak orang 'ni orang seperti orang sebakak jah adek.

D: Maka Sagariva tak boleh tahan, kuat Raja Bali. Maka lari gi chori tuan dia. Ha!

Lagu Hulubalang.

(The drama continues upto the embassy to Gunung Loga Pisang.)

NOTES

1. The Prologue(a) Stage Directions and Remarks

The prologue consists of two parts :-

- i. Maharisi and the Dewa Panah.
- ii. Seri Rama's court.

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1. Before the performance begins, the pohon berinein (similar in shape and appearance to the gunungan/ kayon of the wayang purwa) is put in (the banana trunk) in the centre of the screen. MMA stands behind the pohon facing left. The two DP are placed on either side of the pohon, facing each other, the refined one on the right, the coarse one on the left.

2. At the beginning of lagu maharisi, the dalang muda takes out the DP and MMA. He then flourishes the pohon and takes it out. MMA walks, first to the left and then to the right, after which he is put in facing left.

11. Lagu perang. The DP descend from above and are put in as before. MMA recites the invocation to the DP on the left.

13. (geretak). MMA turns and recites to DP on the right.

16. Out MMA. DP fight.

17. DP walk then leave the screen.

MMA also appears at the beginning of the prologue in Tringgamu, Perak, Kedah and Patani. The DP are present in Tringgamu, Perak, Kedah, (not used by all dalangs) and according to several dalangs, formerly in Patani. The invocation om ... sidi resembles to some extent that of Perak but in other states it is not used. It is said to have been used formerly in Patani. The pohon is used only in Kelantan, although Tringgamu uses the figure of a hill, bukit (of Javanese gunung), more realistic than the Kelantanese pohon. The pohon does not possess as deep a significance as in the Wayang Jawa and Wayang Purwa except with a few dalangs in the Kala drama of the berjamy ritual.

In the case of a series performed for the berjamy ritual, the story of Tok Peran Hutan (see Chapter XII) is presented on the first night after part one of the prologue. In Perak, some dalangs perform it on the first night of any series. In Patani, it is performed in a very abridged form, in every performance.

ii. 28. (geduk). In SR.

29. (geduk). In L. SR and L walk towards the left. Then SR walks alone, after which he leaves the screen.

30. MBS, Sag, PA, A, Sab, TTP, LL and HKP walk towards the left.

31. In balai (figure of audience hall) on right. MBS enters from left

and examines it. Sag enters. Both are put in facing right.

Some of the verses of the lagu sembah appear to be sung by SR, some by MBS. The dalang, however, regards this as "the dalang's song". Some dalangs sing pantun in place of these verses.

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6. (serunai) PA and A enter from left, put in behind Sag. SR and L put in facing left in front of the balai.

12. (serunai). Sab enters and does obeisance. In Sab behind PA and A.

18. (serunai). TTP enters as above.

23. (serunai). IL enter as above.

31. (serunai). HKP enters as above. In H behind L.

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21. (serunai). SR out, followed by L. The apes then out towards right after doing obeisance to HKP. (IL do not pay obeisance).

This part of the prologue is also found in Trengganu in a very similar form, the only major difference being that the clowns PK and PDn also attend SR's audience. The performer of the prologue and the main drama is the same dalang (due to scarcity of dalangs) and the dalang often begins the main drama without a break. In Perak and Kedah, too, the one dalang usually performs both.

This second part of the prologue is absent from the Kedah type. In Perak, both MW and SR appear briefly. In Patani, MW enters and walks. SR then does likewise, after which SR gives audience to the clowns. Nowadays, at least, the apes do not appear in the prologue and the SR's audience is not fixed in form or content, being merely an interval often lasting for more than an hour.

22-23. Jualah ... tinggilah; wayang stock phrase expressing submission to the ruler's will.

(b) Notes on language

(b) Notes on language

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3-10. Om ... somai. These invocations are corrupt Thai. My friend, Miss Rakpongse, recognizes the following words as Thai:

Om = Om, [Sanskrit word of power];

siai = sai, [auspiciousness];

meksi = meksi, [success];

peritidok = peridit (?), [invert];

siam = sayam, [Siam];

kautor = khaetok, [fried padil];

dokmar = dokmai, [flowers];

ton = thup, [candle];

tian = thien, [candle];

bochar = bocha, [worship];

somai = somai, [goodness]

19. jika is meaningless. Song lyrics all include a number of such words.

33. saiing: "friends".

35. genita. equiv: gompita.

Page 483.

2. ban appears to be abbr. of paseban.

7. lauh, apparently meaningless, possibly distortion of -lah.

22-23. Jualah ... tinggilah; wayang stock phrase expressing submission to the ruler's will.

32. adau: wayang ejaculation
 34. of. this bilensan Seri Rama with those in Chapter V.

Page 484

11. kenengampun. * = keampun.
 14. meninggalanlah. * = meningalkan.
 17. limun2 ... menajung. obscure.
 18. bermakai. * = memakai.
 18. ali menati. obscure.
 36. pachur wilis. obscure. wilis: Javanese ("green")

Page 485.

22. Haktu 'ni. w.w., is taken by Hamzah to mean waktu 'ni. Awang Lah pronounces it atuni and states it to be a polite word of invitation.

AB.

Page 483

1. tardengar * = tu-dengan as states Awang Lah.
 39. 'ahya is a slip for tanya.

Page 484.

22. merabang. w.w. "large".

Page 485.

9. bimbal. * apparently = bortimbal

2. Notes on main drama

A.

Page 487.

- 1-11. [Blank screen]

3. menechah: the sense is "unfold".
 4. Membarun Dewa: The dalang is not aware of the significance of this name. Bangsul is, of course, the pengakung.
 5. bari: folk tale.

- 2-7. Maka ... ini. This passage is generally fixed in form. (cf. page 522.)

15. (serunai): [H, L in (banana trunk) facing right, SR in, facing left.]

33. dan is unnecessary.

35. ketanggung = tertanggung.

Page 488.

1. jatuh: here "arrive".

- 2-3. kak wan polite form for elder sister. After kenal, bonda should replace kak wan.

12. [SR, I and II walk towards right]

16. nono: The dalang states this is Thai for "younger sibling". Possibly a corruption of noong "younger sibling" or nooi "little".

20. (serunai): [all off screen].

34. [B, S, PA, A walk towards left. Then, B put in on left in front of balai. S, PA, A face B.]

39. buah ketuah: collective.

Page 489.

- 19-21. ta'ada ... jalan2an *

Page 490.

19. [S, PA, A back out. B and balai taken out. S, PA, A walk. AA then put in on left. S, PA, A put in facing AA].

Page 491.

22. [AA rushes at S, PA, A who recoil; out S, PA, A. PA, A fight AA in succession. In S on right, PA, A on left.]

30. alang kepalang = bukan alang kepalang.

38. jiwa. "die". The dalang takes jiwa to be a synonym of hilang!

Page 492.

- 13-14. atawa ... atawa: "whether/ either ... or"

Page 493.

12. gembat: "incur", "be caught upon".

16. [S, PA, A out. S fights AA. Then AA in on left; S, PA, A in on right]

19. Kohor dulu: "Hang on a minute."

Page 494.

3. Pernamulah cherita: "will me (if you can)". Cherita (story) often has the sense of "life".

8. [PA, A out. S fights AA. Then, in S on right, PA, A on left.]

13. kedaret equiv: kudrat.

15. 'Chuali: abbr. kechuali.

20. Dia: i.e. AA.

26. [S, PA, 1 out, walk. In B and balai on left. Enter S, PA, A; put in facing B.]

34. Digolaren * = digelar.

Page 495.

9. begitu 'mua. idiom. "to such an extent". equiv: begitu sekali. 'mua is explained as abbr. of semua.

25. [B, S, PA, A out. Then they walk. In AA on left. In B, S, AA.]

36. Aku kehendak is incomplete.

Page 496.

25. [all out. AA fights B. Then in B alone].

29. begitu benar nah: The sense is "really formidable". benar qualifies begitu. nah is an emphatic particle.

31. ka: abbr. of kalaupun.

Page 497.

6. [B out; B fights AA. Then in B on left; in S, PA, A on right.]

8-9. cepat ... tanduk: "Swift as I am, I was unable to touch the tips of the horns."

16. atawa: Here the meaning is merely "and".

Page 498.

14. dijembas: N.B. again use of di-

where active verb is expected.

16. [B out, turns goes off. S, PA, A off. B walks. In AA and B.]

26. kuatan * = kuat.

Page 499.

5. apukala is to correct the false start.

11. [out B, AA; walk. Two pohon beringin are put in to form a cave. In AA and B in cave. S, PA, A wait outside.]

22. [B and AA fight. Then in again.]

Page 500.

18-19. mati kemu: "die at your hands".

35. aku * nak: N.B. sudden change of speaker.

Page 501.

30. [D4 ascend in pairs and are drawn away to make vague shadows.]

37. badis: "compete".

Page 502.

4. boleh makan. idiom. "really get to grips", "see some decisive action".

9. [B, AA fight. B kills AA.]

27. [Trees etc. are hooped against cave. Out S, PA, A.]

Page 503.

28. hilang royat here means "die". cf. hilang cherita above, and p. 494. 3.

36. [B walks, finds exit blocked.]

37-38. ta'ada apa dahlah: "That's torn it."

Page 504.

11. begini lalau: "to this extent".

16. [B weeps.]

18. Aside: "You always mess it up." (i.e. the tune).

22. sokalian adok2. *

28, 35. [B taken out on first (gertak). S, PA, A put in on second (gertak).

Page 505.

15-16. Jaman ... da. The sense is "if you were no longer with us".

jaman = zaman.

25. song. equiv: patut.

28. tula: "the same".

31. dia is unnecessary.

33. ga- is a slip.

Page 506.

13-15. baik ... juga * "a sign that he was willing to serve, remembering that this was his uncle." Orang kata: "It is said." (unnecessary).

25. ajaran * unnecessary.

32-33. titis.kesokma. wayang stock phrase: "all the past history", "the whole story".

Page 507.

3. [Out S, PA, A; walk. In balai on left. In S on left. In PA, A on right.]

14. [S goes in front of balai.]

16. gantian. * = mengganti.

20. H.B. tiap2 as an "opener".

33. [PA, A back out. Out S and balai. PA, A walk. In another balai. In princesses on left, PA, A on right.]

Page 508.

28. janji dan temuan: "fate".

Page 509.

19. kirim. i.e. "sent to".

30-36. yang ... dulu. * This sentence is most awkward but the sense is clear.

Page 510.

14. der [= deh also non] interrogative asking confirmation.

Page 511.

33. Lagu Barat. This tune is borrowed from Mak Yong.

Page 512.

3. [Aside]kuchir: onomatopoeic.

10-11. berpanggang berselinang: "resting on", "supported".

13. sikit is a slip.

14. (gertak): [Cut TP and PA, A.]

19. (gertak): [In Bali and cave.]

34. [D4 descend half way down the screen.]

36. kasian. = kasihan.

Page 513.

21. After terbitlah, a word such as gi is omitted.

25. kirap: "fly".

27. [D4 ascend.]

Page 514.

3. kan is unnecessary.

12. [Beholds carcass, hurls head at exit.]

13-17. (Aside) This is a tree metaphor. The delang is the core of the trunk, the musicians the bark. The sense is that the musicians do not watch the delang but branch off on their own.

27. tulikah ... pekak: a joke.

32. [B walks. In balai, S, TP, B enters. S, TP asleep, arms over heads.]

34. wah: exclamatory particle.

38. berlempak arak: "with the head thrown back".

Page 515.

5. boleh is unnecessary.

9. [B ties hair of wives together and hurls S.]

33. (gertak): [unties hair].

34. tiada jalan: lit. "there was no way". Here: "He could not bring himself to."

Page 516.

26. berak: a slip for merah, causing great amusement!

31. amanat = amanat.

Page 517.

10. warna = warna. "We are like white thread; colour us red or green, as you will."

15. muck ... dahlah: idiom:
"He (i.e. Sag) has had his fill."
(i.e. of Bali's wives)

17. [out B, ff. Bali walks.]

18. Time: During the interval of ten minutes, a comic figure, e.g. Pak Sambi (a Chinese with many children) is placed in the centre of the screen. Lagu Kulubalang is played at the beginning and end of the interval.

24. [B walks, off. In PA, A.]

Page 518.

4. [In Bali. PA or A now turns so that both face B.]

9-10. letak adat: "ordered".

34. orang ... kemas: "You have been given eyes."

Page 519.

1. matakak = itilak.

23. [B kicks PA, A.]

Page 520.

1. [B beats and kicks PA, A.]

22. menatang = biatang.

Page 521.

3. (gertak) [PA, A back out]

8. (gertak) [Bali off]

10. bersejor: "sobbing", "shedding tears".

12. (gertak) [PA, A in.]

17-18. ikut jatuh: The sense is "Let us resign ourselves to wherever fate takes us."

28. [PA, A walk]

39. jaket = buruk.

Page 526.

4. (gertak): [In S.]

14. daripada jalan is a slip.

19. (gertak): [S out]

28. terpenang = bersenang.

Page 528.

7. [SR, L, H walk. They halt, SR turns to face L and H. Then

put in.]

12. Anggoi. thought by the dalang to be similar to nono (see p. 488. 16.)

18. lapar: here "thirsty". (common usage).

20. sementelah here has the sense apalagi.

Page 529.

13. [SR, L, H out. L walks.]

25. [L walks. In pohon beringin (to serve as mound). S in on left, lying behind pohon. L enters.]

27. rejap: "oozing forth".

28. anku is a slip.

39. siring: "channel water into a vessel held at an angle."

Page 530.

4. saja jah. jah is added to saja for emphasis.

4. tebing: "persist in".

13. [Out S and pohon. L walks. SR, H in. L enters, put in on left, facing SR, H.]

39. beda'a: "extremely". [from Arabic: badu'a - "to be matchless".]

Page 531.

1. sium. equiv: ohium.

15. datuk 'tu: idiom: "that bloke".

21. ayer dana: "secretion such as tears, sweat."

22. Tabu. equiv: tak tahu, entah.

31. [SR, H, L walk. In S and pohon. SR, H, L arrive, in.]

Page 532.

7. (gertak) [H goes behind pohon]

26. dékpong [also kékpong]. equiv. dukung.

28. [H brings S before SR]

Page 533.

25-26. penawar ... astagina: wayang stock phrase: "antidote."

Page 534.

3. [SR sprinkles antidote on S who

wakes and weeps. SR, L on right, H on left. S in middle faces SR then turns (supposedly only the head) to face H.]

25. péché [as opposed to pichit]: "pinch", "squeeze".

Page 535.

5. Hor: "I see", "yes".

19. Deklah ... teh: "No I mean to say, what a cry baby!"

19. peroyak (also payak): "to blubber."

19. teh: emphatic particle.

30. law. (English) : law

Page 536.

12. sampai = sampikan.

13. berun has the sense here of "taking the lot".

14. saja here has the sense of "left empty-handed".

16. balai (also balai) equiv: bias.

39. [S turns to face SR]

Page 537.

10. adek beradek * = abangnya or sana2 adek beradek.

Page 538.

1. dan begini: "now that we are like this" (i.e. in a good relationship.)

2. kita: "you." polite second person. (a common usage).

4-5. putus ... tali: wayang stock phrase: "irrevocably parted".

Page 539.

2. Ikut situlah: "I'm easy."

16. boleh: here "and succeed".

22. Patak rebah ...: "I shall fall [with you on the field of battle.]"

30. holor : hulur: "hold out".

32. [S licks arrow hold out by SR].

Page 540.

8-9. menama nama-ren * = memberi nama.

35. lemah pendapat : "at a loss."

Page 541.

4. [All walk. In PA, A. SR etc. enter. H goes to the front and faces PA, A who are weeping.]

18. kewana = komana.

31. (gertak) [S comes to the front]

Page 542.

11. berkampuh: "combine", "ally".

Page 543.

9. kami = kokami (doubled k).

11. berkantung = berkutu.

17. N.B. use of ke oleh. Di would usually be used but here would involve repetition.

21. pelaturan. equiv: peraturan.

24. [All walk. Put in, SR on right, others on left.]

33. kabasa2ran * See p. 460. 20.

Page 544.

23. [All out. S walks. In balai and B. S enters.]

36. bangkit: here "bring up the past".

Page 545.

11. wong w.w. (Javanese: = orang)

18. berhudu. w.w. "do battle".

26-27. ta'ada ... abuk: "not the slightest fear".

Page 546.

3. [Out B, S, balai. B, S walk]

18. [B fights S who is quickly worsted.]

AB.a.

Page 488.

36. [S walks. In balai. In B facing right. In S facing left.]

Page 489.

2. gumana = guana (see p. 433. 16)

7. kedian = kemudian. The sense of dulu kedian is "neck and neck".

17. berketahuan = tah. The speaker often affixes tah to berketahuan in order to add emphasis.

20. lari kekerbau = "ran from the buffalo." (cf. mati komu, p. 500. 18-19.)

31. diboleh. N.B. again the use of di unnecessarily.

31. lak pajang: wayang stock phrase: "allow to continue". (=lak, see p. 463, 26.)

Page 490.

3. [PA, A hurry in from right. Put in facing B.]

18. [PA, A back out. Out balai, B, S, PA, A walk. In AA on left. In PA, A.]

36. Diroyat ... laut. *

Page 491.

9. hirik = irik.

12. Raja Bali reduplicated has the sense "Now this Raja Bali.."

19. 'ohara : abbr. bichara. (see p. 447. 17.)

21. [Out AA rushes at PA, A who recoil. Out PA, A. PA fights AA.]

28. [PA again fights AA. Then in PA, A.]

37. Lama kan = lama2: "In the end."

Page 492.

2. [Out PA, A. AA and A enter and fight. Then in PA, A.]

9. [PA, A walk. In B, S, and balai on left. In PA, A facing B]

24. titis: here used in the sense of "domain".

27-28. atawa ... sitdah: "whether he is killed or not, it is there (i.e. with weapons) [that we shall find out]."

34. [S emerges from behind B and faces B]

37. kono ... juga: "If I go it will

be the same story." kono chomo: "if for example".

Page 493.

10. [All out. S, PA, A walk. In AA on left. In S, PA, A on right.]

14. dua: "two paces".

16. shawat = shahwat: here "penis in state of erection".

18. daripada masa: padding.

Page 494.

1. [Out PA, A. S and AA fight. S retreats. All out. In B and balai. In S, PA, A.]

28. layakpan. * = layakan. The speaker uses the word as equiv. to kelakuan.

Page 495.

25. [As in A]

Page 496.

25. [As in A]

38. bersalahan. * The sense is "only".

Page 497.

6. [As in A]

29. berjanji koadek: here "make a mutual promise".

34. perempuan juan: collective.

Page 498.

22. [As in A, but B runs]

31. bertitehlah: Titeh means to "suffer defeat", "lose". badi bertiteh: "attempt to defeat each other".

38. benang. equiv: menang.

Page 499.

1-2. Ah ... -rajanya. "Ah, there we shall see who emerges on top."

11. [As in A]

22. [As in A]

Page 500.

6. berasanya * = rasanya.

25. ta'adalah. The sense is "there

is no one (like)".

29. kebinbayan * = keimbangan.

39. hengsaudara. Intentional distortion for bersaudara.

Page 501.

7-8. tak ... bapak. this is a slip.

29. [As in A]

Page 502.

9. [As in A]

27. [As in A]

Page 503.

3-23. Baronchilla ... wayang. This is a typical example of high-flown wayang language. The sense is generally clear but several expressions are unnecessary, e.g. ialah; ohorita menyerita; bandinglah ... alam 'ni; atawa ... rubung.

13. kerétok wak: "shrivelled up".

36. [As in A]

Page 504.

16. [As in A]

33. [B taken out]

36. (gertak): [S, PA, A in]

Page 506.

6. jahat. Refers to Bali.

Page 507.

3. [S, PA, A out, walk and off]

4. Time: Two comic figures are placed on the screen.

5. [After the tune, in FG on left, FK, PW on right.]

9. dengar. After dengar the sentence "changes course": "I have heard ... Have you any news...?"

25. kokser: "disordered", "in confusion".

33. [PA, A hurry in. FK, PG turn to face PA, A on right.]

Page 508.

10. berjanji ran * = perjanjian.

Page 509.

18. daripada: "by". Ignore pasal.

Page 510.

17. [All out. PA, A walk. In balai, and S on left. In PA, A.]

32. [All out. S walks. In FG, FK, PW on left. S in facing them.]

Page 511.

1. mengganti-ramnya * = menagantinya.

10. kekasehan * = kekaseh.

22. (gertak) [The princesses do obeisance to S. All lie down to sleep together.]

37. (aside) "They want all the old-time tunes."

Page 512.

1-9. This is a pantun: Malaslah hamba merobatkan pauh, Pauh buntut ditengah batang, Malaslah hamba bersabap jauh, Longahlah lutut buat berjalan.

4. buntut: "thorled", "knobbed".

18. [All out. In cave and B]

25. tak ... baju. idiom: "not even conscious of whether he was clothed or not."

32. menyilai: "looked".

33. isapan = hisapan (from hisab).

34. [As in A]

Page 513.

6. [D4 descend into cave]

20-21. title ... Bisnu * "the story of the lineages of BW and Maha Bisnu."

27. [As in A]

36. oleh * unnecessary.

Page 514.

9. [B beheads carcass]

17. [B hurls head at exit]

21. atawa * unnecessary

26. [B walks. In B.]

32. [As in A]

Page 515.

9. [as in A]

23. mutar = putar.

Page 516.

5. merayu. i.e. PA, A merayu.

22. [B beats wives]

35. (serunai) [off TP]

Page 517.

3. Lagu Hulubalang is played while the lamp is out.

26-29. Spoken offstage.

4. [PA, A enter; in facing B]

Page 519.

3. kalam: "words".

23. [as in A]

28. lorat: "haste", "in a hurry".

Page 520.

21. Sekiranya is merely used as an "opener".

23. (gertak): [PA, A out. B out. PA, A in]

Page 521.

28. [PA, A out, walk off.]

Page 522.

5. Lagu Seri Rama Keluar is here used to end the show.

AB. b.

21. rantau-ran "rantaun"

24. [In balai, and B.]

Page 523.

6. [In TP on right.]

28. huah perangai: refers to S, PA and A.

33-34. tak tahu ... tak tahu "whether ... or".

38. mati ... pun "one of us dies".

Page 524.

19. pikiran: "I think."

Page 525.

4. Dan. Here the sense is "when".

9. anak laki: "husband". of. anak bini, "wife".

18. (gertak) [Out TP]

20. amar = bori amaran.

23. (gertak) [Out B]

29. [PA, A walk. Then off]

Page 525, 30 - Page 527, 4.

Maka ... Hana. [blank screen]

Page 526.

31. ben-sana? here has merely the sense of "and".

Page 527.

5. [In SR on left, L and H facing him.]

32. berjerut. = mesra. This word is apparently the result of confusion between mesra and mujahab.

Page 528.

2. 'ri 'tu. abbr. hari 'tu: "formerly".

7. [SR, L, H walk]

13. [SR turns to speak]

17. Muga. "thing". Here, has the sense of "due to the fact that".

Page 529.

13. [SR, L, H out. L walks. In pohon beringin as in A].

27-28. yang ... keapa = "quite apart from anything else".

Page 530.

13. [as in A]

19. pegang katalah. The sense is "in name only".

Page 531.

5. menampak " = nampak.

12. siumlah dari. slip = siumlah

ayer dari ...

31. [as in A]

Page 532.

4. (gertak) [as in A]

28. [as in A]

30-31. Duka ... keayah : "Why do you open his arms and then lean back to look at me?"

Page 533.

24. menjatuh * = perjatuh / menjatuhkan.

Page 534.

3. [as in A]

9. diberteriak * = teriak

Page 536.

11. boleh is unnecessary.

30. [S turns to face SR]

Page 537.

3-4. Jangsan ... mustaka: wayang stock phrase: "Do not curse me." alaidina may be derived from alaidina (Arabic): "who"; mustaka = pertaka.

Page 538.

13. Bernamalkan * The sense is "You who are named."

Page 539.

32. [as in A]

35-36. Torsilan ... Sekeba: "We made a mistake last night (by calling him Sagariva). He is named Raja Sekeba."

Page 540.

2. hadapan is unnecessary. The word is regularly used for 'padding'.

29. mesauar * usually bersauar. equiv: menyauar (make an obstacle). The second use of suwar indicates that the speaker uses it in the sense of: "kira".

Page 541.

4. [All walk. In PA, A, SR etc. enter. S goes to the front and faces PA, A who weep.]

15. kes : case (English)

21. ala = hale.

Page 542.

2. menimbalan * = menimbai.

8. [H goes forward]

17. moribu * = beribu-

Page 543.

7. diri: "you".

10. [PA, A lick arrow held out by SR]

14. pachung dirasa: wayang stock phrase = bajet dilihati.

34. nik is a slip.

Page 544.

23. [as in A].

28. nikaat. w.v. "time" = kotika.

Page 545.

8. berkéohok : "talk"

18. [D attacks S. They fight]

38. [S retreats. Out D, S. S walks.]

GLOSSARY

of Malay words occurring
in the English text. *

ajar	sage	kenduri	offering to spirits
api	fire	kota batu	stone stronghold
badak	rhinoceros	lat	wooden post
balai	audience hall	lebai	holy man
barjamu	spirit feast	maharisi	sage, ascetic
bersilat	fencing dance	main	
besi	iron	puteri	spirit mediumship
bidadari	nymph, houri	Mak Yong	musical drama
bomoh	folk practitioner	mambang	kind of spirit
bota	ogre	mindok	control in mediumship
chandi	shrine, pillar	naga	serpent
changgai	artificial finger-nail	nenek	wise old man
chemara	hair tuft; a kind of plant	nyiar	
chempaka	frangipanni	gading	a type of coconut palm
chendera	demigod	panggung	operating box
chindai	bandana fabric	parang	chopper
chita	chintz; a kind of plant	pari	a kind of spirit
chongkok/ chongkak	a game played with counters	patih	officer
dalang	puppeteer	pengasuh	servant
derdap	a kind of tree	peri	a minor demigod
dewa	demigod	reksasa	ogre
dzikir	singing with accompaniment	rakta	airborne chariot
rebana	of a taber	rebab	spike fiddle
gorik	a game of marbles	ru	casuarina
hantu	ghost	saksa	ogre
ilmu	knowledge (magical)	serunai	oboe
indera	minor demigod	sidai	to dry out
jambu	guava	sirih	betel leaf
jembalang	familiar, soul	sura	similar to jenawa
jenawa	ogre	tal	lontar palm
kabu	cotton tree	tuah	good fortune
kati	[keti] hundred thousand	tuan	
kayangan	abode of the gods	tanah	owner of the land
kemunchup	love-grass, burr	vat	Buddhist temple
		wayang	shadow-play

* Meanings given are only those occurring in the text.

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Abbreviations.

BEFEO	Bulletin de l'École Française d'Extrême-Orient.
BSEI	Bulletin de la Société des Études Indo-chinoises de Saigon
BKI	Bijdragen tot de Taal-, Land en Volkenkunde (van Nederlandsch-Indië) uitgegeven door het Koninklijk Instituut voor Taal-, Land- en Volkenkunde (van Nederlandsch Indië).
BSOAS	Bulletin of the School of Oriental and African Studies, University of London.
JMBRAS	Journal of the Malayan Branch, Royal Asiatic Society.
JSBRAS	Journal of the Straits Branch, Royal Asiatic Society.
JSS	Journal of the Siam Society.
TBG	Tijdschrift voor Indische Taal-, Land- en Volkenkunde uitgegeven door het (Koninklijk) Bataviaasch Genootschap van Kunsten en Wetenschappen.

ERRATA

- Page 53 line 5. considered to read considered
- Page 101 line 37 [n.23]. delete achilles' tendon
- Page 109 line 19. were read was
- Page 249 line 8. trys read tries
- Page 334 line 25. is read are
- Page 335 line 17. is read are
- Page 370 line 23. adaption read adaptations
- Page 377 line 22. Dr. C. Hooykaas has pointed out that the correct form of kalimasaḍa is Kali-mahā-usaḍa (Dr.) 'The Goddess Kali's Great Medicine'. Misunderstanding has resulted in confusion with the Islamic kalima shahadat.
- Page 540 line 72 [left]. 32 read page 434, line 2.
- Page 556 line 12 [left]. 4 read page 518, line 4.
- Page 557 lines 23-24 [right]. 18, 38 read page 546, lines 18, 38.